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Before Dinner

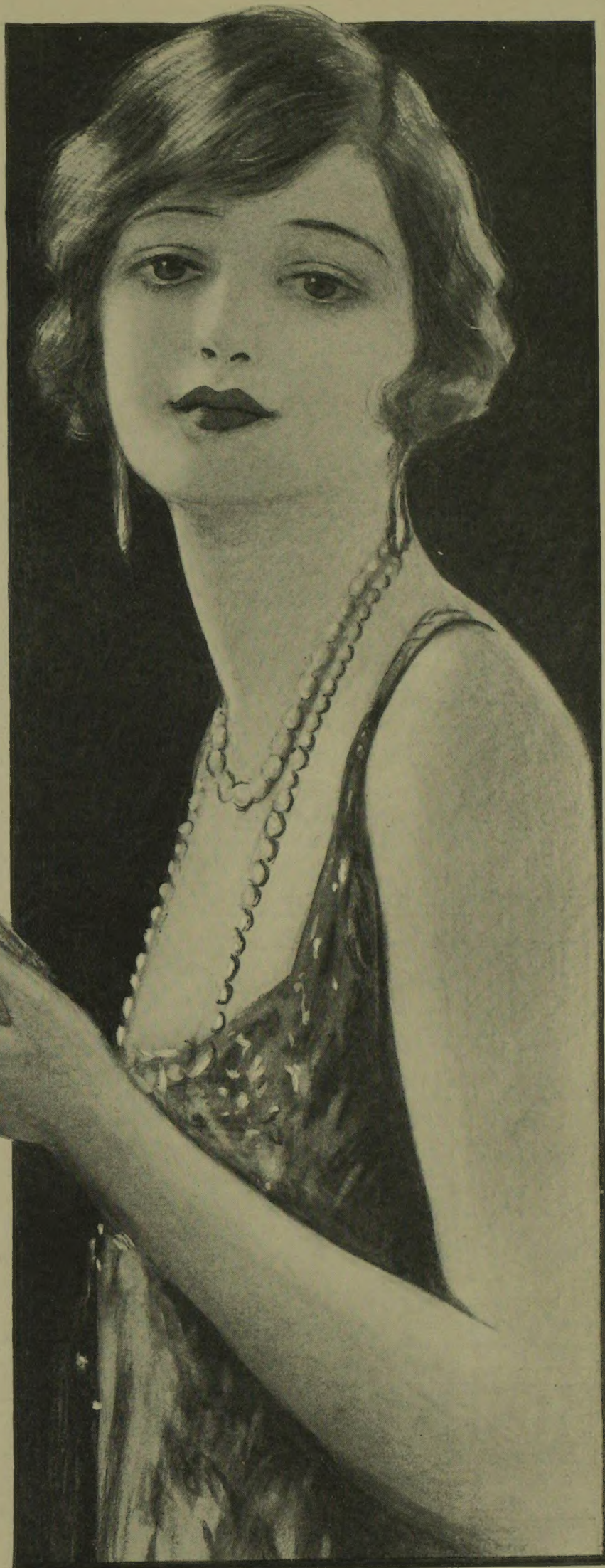
Pour a little "4711" in the wash basin and give the face and neck a thorough rinse. This will keep your skin in a delightful state of freshness for the whole evening.

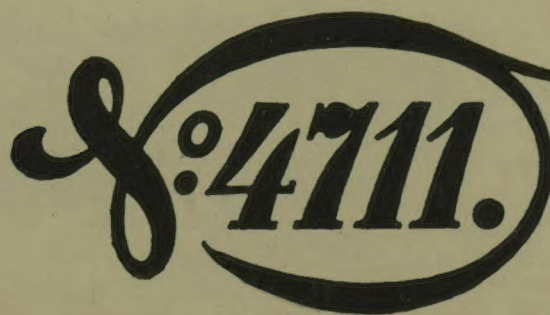
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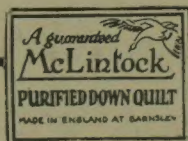
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It is Summer There.

The mellow charm of the South African Summer, with its dependable sunshine and clear, bracing atmosphere, is at its best when Great Britain and Europe are Winter-bound. The sunny climate of the South is being brought nearer to Europe this Winter by means of Special Inclusive Tours, starting from Southampton on 9th December, 1927, and 13th and 20th January, 1928, viz :

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- (a) Return ocean passage to Cape Town by Royal Mail Steamer.
- (b) Alternative railway tours from Cape Town via Kimberley (diamond mines), Bulawayo (Matoppos and Rhodes' Grave), Victoria Falls, Johannesburg (gold mines), Pretoria, Bloemfontein, George, Knysna, Oudtshoorn, Port Elizabeth, etc.
- (c) Hotel accommodation, catering and sleeping services on trains.
- (d) Sight-seeing trips by motor-car.

The duration of the combined inclusive tours is from eight to nine weeks, and the cost for parties of two or more persons is correspondingly lower, viz. :—

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2. 1st CLASS TRAVEL THROUGHOUT—£122 to £147 or 2nd CLASS TRAVEL THROUGHOUT—£89 to £107

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- (b) Alternative railway tours from Durban via Pietermaritzburg, Ladysmith and the Natal National Park, Drakensberg ; or, Johannesburg, Pretoria, Kimberley, Bloemfontein, etc.
- (c) These tours include hotel charges, etc., as above, and the cost is correspondingly lower for two or more persons.

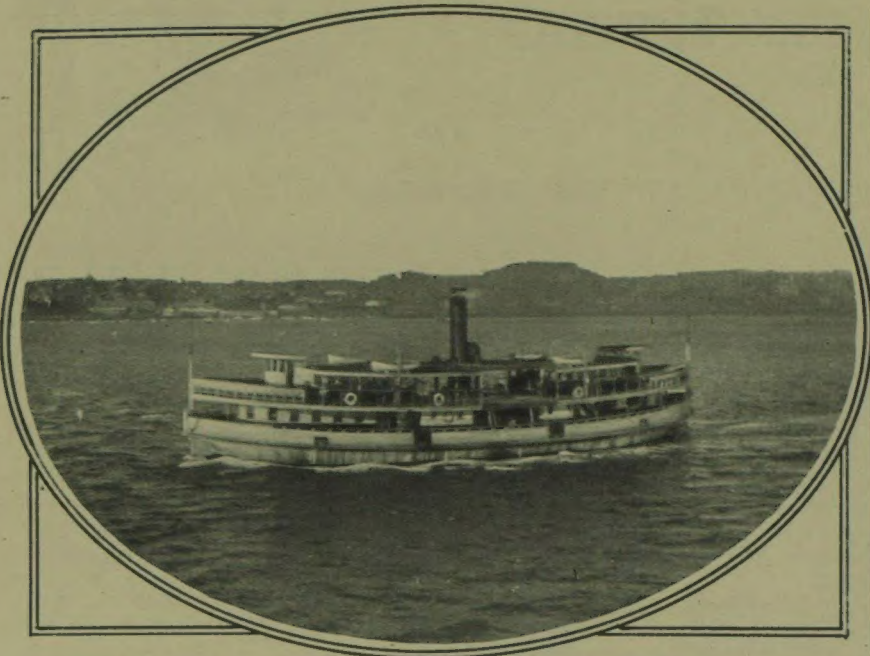
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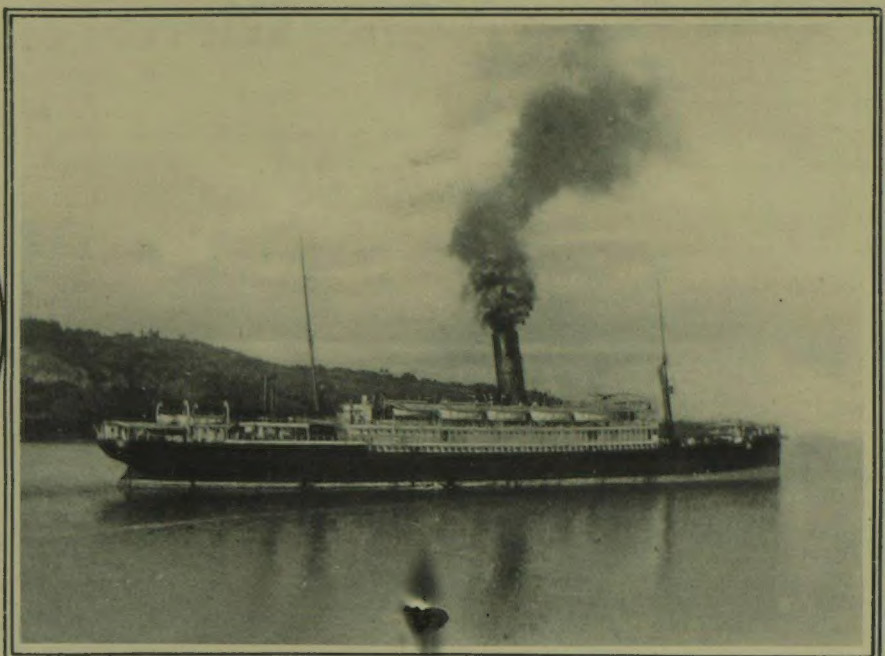
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THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



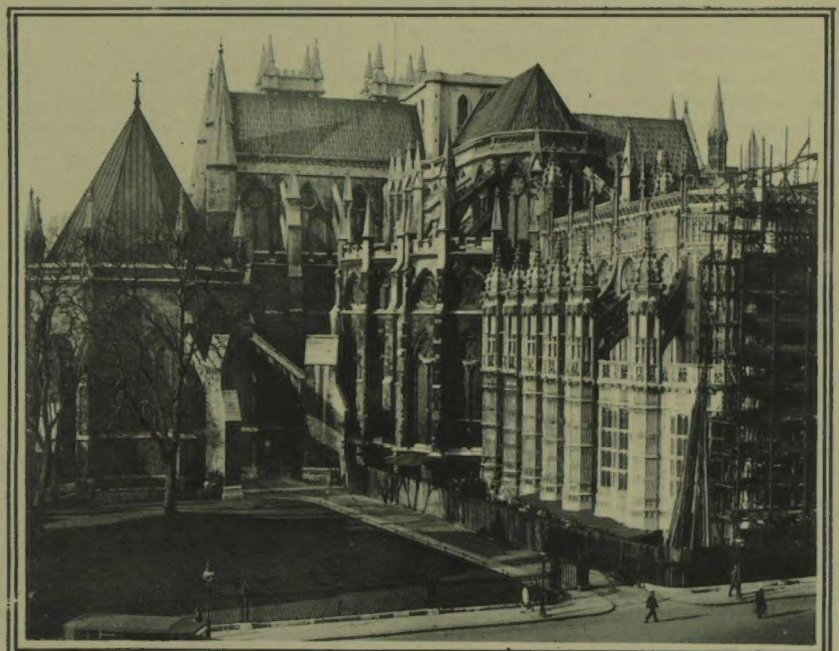
THE SYDNEY HARBOUR DISASTER: A FERRY-BOAT AKIN TO THE "GREYCLIFFE," THE CRAFT THAT WAS IN COLLISION WITH THE "TAHITI" ON NOVEMBER 3.



PARTICIPANT IN THE SYDNEY HARBOUR DISASTER, WHICH CAUSED THE LOSS OF SOME FORTY-SIX LIVES: THE STEAMER "TAHITI."



THE PROPOSAL TO ERECT WITHIN THE GROUNDS OF WESTMINSTER ABBEY A NEW BUILDING TO PROVIDE ROOM FOR THE BURIAL OF THE NATION'S ILLUSTRIOUS DEAD: ONE OF TWO SUGGESTED SITES—THE GRASS SPACE FROM THE NORTH TRANSEPT TO THE WEST FRONT.

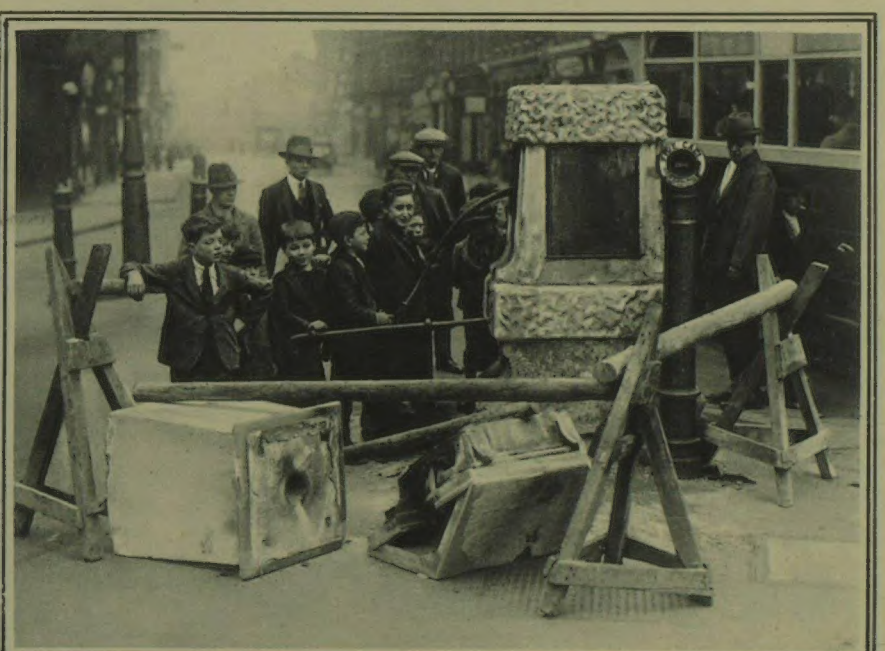


THE PROPOSAL TO ADD A NEW SHRINE TO WESTMINSTER ABBEY FOR THE BURIAL OF THE ILLUSTRIOUS DEAD: THE SITE FAVOURED BY THE SUB-COMMISSION—BETWEEN THE CHAPTER-HOUSE AND OLD PALACE YARD.



A HOUSE MOVED FROM BILDESTON, IN SUFFOLK, TO CHIGWELL, IN ESSEX: THE FOURTEENTH-CENTURY RESIDENCE AS RECONSTRUCTED ON ITS NEW SITE.

On the afternoon of November 3 a ferry-steamer plying from the circular quay to Watson's Bay, a pleasure resort, and the Union Steamship Company of New Zealand's steamer "Tahiti" collided in Sydney Harbour, and the ferry-steamer sank almost at once. At the moment of going to press, the latest report is that 46 are dead or missing and 56 injured, many of them children, for the "Grey-cliffe" was a "school-boat."—A report by one of the Sub-Commissions of the Cathedrals Commission goes into the question of the provision of extra space at Westminster Abbey for monuments and memorials to the illustrious dead, and suggests that a new building ought to be erected within the Abbey grounds and in close connection with the Abbey Church. Two sites have been considered as



A FAMOUS LONDON LAND-MARK DAMAGED: ALDGATE PUMP AFTER A SKIDDING OMNIBUS HAD COLLIDED WITH IT AND KNOCKED DOWN MUCH ORNAMENTAL MASONRY.

possible positions for such an extension. The first idea is that a new North Aisle might be built in the grass space stretching from the North Transept to the West Front of the Abbey, adjoining and accessible from the existing North Aisle of the Nave. The second idea is that a new building might be erected on the site between the Chapter House and Old Palace Yard, the new building to be set up parallel to Henry the Seventh's Chapel, and to consist of an ambulatory round the Chapter House and a series of cloisters between it and Old Palace Yard. This is the scheme favoured by the Sub-Commission.—That famous London landmark, the Aldgate Pump, has not been used since 1876, when its water was found to be impure. The old iron handle is still in position.

The World of the Kinema.

By MICHAEL ORME.

"UNDER ARCTIC SKIES" (PRE-RELEASED AT THE CAPITOL).

AFTER the clamorous cruelty of the jungle, the threat of its stifling embrace, and the hot ferocity lurking behind a flaming curtain of tropical vegetation, come the great calm of the eternal snows and the silent menace of the Frozen North. After "Chang" (shown at the Plaza) comes "Under Arctic Skies" (at the Capitol), and two films such as these are surely sufficient in themselves to prove the power and the beauty of cinematography.

Once again we are permitted to follow in the footsteps of two intrepid men, Captain Jack Robertson and Arthur H. Young. They set themselves a task that must have been fraught with peril and with acute discomfort, if not with suffering, and have thereby added to our store of knowledge, widened our horizons, opened our eyes to a new wonderland. Once again, as in "Chang," there is no story, no actual plot, woven into the web of their adventures; yet no work of fiction could be more engrossing than this travel-drama.

The two explorers pushing up the Yukon into Alaska and to the fringes of Arctic Siberia, penetrating into uninhabited and, to some extent, unknown territory, had several definite objectives in view, all of which they attained. Incidentally, they agreed to carry no weapon but the bow and arrow which Mr. Young wields with such deadly precision, and to kill only to replenish their scanty larder. At the outset of their journey they were joined by an uninvited guest—a small and most engaging mongrel, yclept Wrongstart, whose loyalty and unquenchable gaiety must have encouraged his masters in many difficult hours,

Thousand Smokes, where every cranny and rift breathes forth a cloud of smoke, and the quicksands lie in wait for the unwary intruder into the weird kingdom of Mount Katmai. This angry mountain, an active volcano, blew its own head off in 1912,

the salmon on their way to their spawning grounds. The river is alive with them, solid with fish. They are jammed so closely in their annual fight up-stream that they fall an easy prey to every marauder. They push and leap up the rapids on their life-giving mission, though in giving life they are seeking death. Inscrutable laws of Nature! Their task done, they die, and lie rotting in heaps whilst their spawn is quickening to life.

The Midnight Sun in its course around the horizon, turning night into strange and terrible day, adds yet another thrill to this record of untamed Nature, and another tribute to the cunning of the camera; whilst, for sheer loveliness, the vistas of the pine-trees donning their dainty frills and crinolines of snow hold their own.

To the prowess of Captain Robertson, the archery of Mr. Young, and the cheery pluck of Wrongstart, there should be added a word for the skill of the fourth ally in this appreciation; for obviously, since the trio are so often together in various escapades, another colleague must have handled the camera, and handled it with extraordinary skill, successfully contributing his share to one of the most beautiful travel-films ever screened. The camera-man was Mr. Wylie Kelly.

AMATEUR FILMS.

Slowly but surely the artistic interest in the making of films is growing. Its spreading ripples have reached the ranks of the amateurs, and every now and again comes an encouraging sign of activity amongst those who work for the "love of Art." The latest achievement appears to be that of Miss Ethel Full, of Ryde. She has written, produced, and directed a film entitled "The Island of Romance," manned entirely by amateurs, amongst whom were three clergymen and three ex-Mayors of the Isle of Wight. Excellent sign, this! The main theme of the film was a love-story, I gather, but historical incidents connected with the island were introduced. It would be pleasant to see what Miss Full has made of her ambitious subject.

I have cherished the hope for a long time past that our amateur actors and actresses would turn their attention to cinematography. Here is a field so vast and still so fresh that any experiment is welcome. The obstacle, I take it, to amateur activity is the cost of film-making and the comparatively complicated equipment involved. It is one matter to rent the Scala and put on an old play or a well-worn operetta, and quite another affair to invent, produce, and finance a film. But, on the other hand, a far bigger cast can be utilised, and the demands of an Amateur Film Society, all its members clamouring for parts, can be easily appeased. Hence, willing contributions from a large number of people, all actively employed, and therefore all amused.

Financial difficulties overcome, the problem of the scenario faces the amateur producer. And here, I think, such productions as have been launched by

[Continued on page 886.]



THE FILMS IN BOLSHEVIST RUSSIA: A SCENE FROM "THE BUTCHERS"—IMPERIAL TROOPS FIRING ON THE CROWDS OUTSIDE THE WINTER PALACE AT PETROGRAD ON JANUARY 9, 1905.

"The Butchers" ("Les Bourreaux") is a historical film representing events in Russia from 1905 to 1918. The tragic day of January 9, 1905, forms a prologue, and the revolutions of February and October 1917, the epilogue. The scenario is by Marc Raskine.

leaving a barren valley, a steaming cloak, it would seem, but scantily veiling Katmai's burning and undying wrath.

No less angry, though of a colder temper, is the Yukon in his spring-tide strength, bursting his irksome coat of ice, heaving it off his shoulders with a grinding and gnashing of teeth. This is one of the most impressive sights that man could wish to see. In the short space of forty-eight hours the broad white breast of the ice-bound river is broken up into a swirling mass of irregular blocks. In the mad race to the sea, they charge

each other, rise atop of each other, pile up on the banks—the mighty patience of the winter changed on a sudden to a still mightier impatience. In comparison with this scene of Nature's yearly upheaval, the birth of an iceberg, which we witness later on, seems a tremendously dignified proceeding, though when the great wedge of ice, breaking away from its mother-glacier, finally rises from its plunge into the sea, it is a thing of overwhelming beauty as it shakes the sea-spray from its glittering sides.

An amazing chapter of this varied and fascinating adventure is devoted to the pilgrimage of



REVOLUTIONARY HISTORY RE-ENACTED ON THE FILMS IN SOVIET RUSSIA: A SCENE FROM "THE CRUISER 'POTEMKIN'"—THE REVOLT OF THE SAILORS.

"The Cruiser 'Potemkin,'" produced by Eisenstein, is a film picturing the revolt on board the Russian cruiser "Potemkin" in the Black Sea in 1906.

as they enliven every foot of film in which the little "sport" appears.

The awe-inspiring majesty of great mountain ranges awaits us at the very threshold of the North, and we are soon held in the spell of vast spaces. Everything here is on the grand scale. The broad waters of the river, whether they be fretted and fumed into rapids on which the travellers' canoe is tossed about like a cork, or whether they deepen and widen into stillness, the sheer sides of the soaring cliffs that give no foothold except to the mountain sheep and the Alaskan goats—every manifestation of Nature seems to emphasise the puniness of man—man who has yet wrested her secrets from her with his all-conquering camera.

Here and there we come across the animal denizens of this austere country—the lordly moose moving with stately dignity beneath his fanlike antlers; two dear little Teddy-bears, their black snouts busy amongst the blueberries; later on, the more formidable Kodiak bear and the mild-eyed reindeer. A chance encounter with a trapper, who puts his sledge and his dog-team at the travellers' disposal, enables us to watch the plucky dogs dragging the heavily weighted sledge—Wrongstart, with an air of pleasant pride about him, perched on top—over seemingly impassable barriers of piled-up ice, and through the bitter slush of the melting surface that calls for moccasins on cut and bleeding paws. Thus to the Valley of Ten



RUSSIAN IMPERIAL TROOPS FIRING ON THE CROWD IN THE STREETS OF ODESSA IN 1906: A TRAGIC SCENE FROM THE BOLSHEVIST FILM, "THE CRUISER 'POTEMKIN'."

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"GUNS OF LOOS" IN ACTION IN ESSEX: FILMING A FAMOUS BATTLE.



"LOOS" UNDER SHELL FIRE IN ENGLAND: A REALISTIC BATTLE SCENE OF A NEW BRITISH WAR PICTURE ENTITLED "GUNS OF LOOS."



WITH SOME OF THE GUNS LENT BY THE WAR OFFICE, INCLUDING ONE ACTUALLY USED AT LOOS: A SCENE OF A CAMOUFLAGED BRITISH BATTERY, FILMED ON ENGLISH SOIL.



BRITISH INFANTRY GOING "OVER THE TOP" INTO THE SMOKE OF BATTLE: A THRILLING AND REALISTIC SCENE IN THE NEW BRITISH FILM, "GUNS OF LOOS"—A PANORAMIC PICTURE OF PART OF THE ANGLO-FRENCH OFFENSIVE IN SEPTEMBER 1915, RE-ENACTED AT GRAYS, IN ESSEX.



SAVING THE GUNS UNDER HEAVY SHELL-FIRE: A SCENE OF THE NEW WAR FILM, "GUNS OF LOOS," VIVIDLY REPRODUCING ACTUAL CONDITIONS OF THE BATTLE.



ANOTHER PHASE OF THE BATTLE OF LOOS AS RE-ENACTED FOR THE FILM AT GRAYS: BRITISH INFANTRY ADVANCING AND A FIELD-GUN MOVING TO A NEW POSITION.

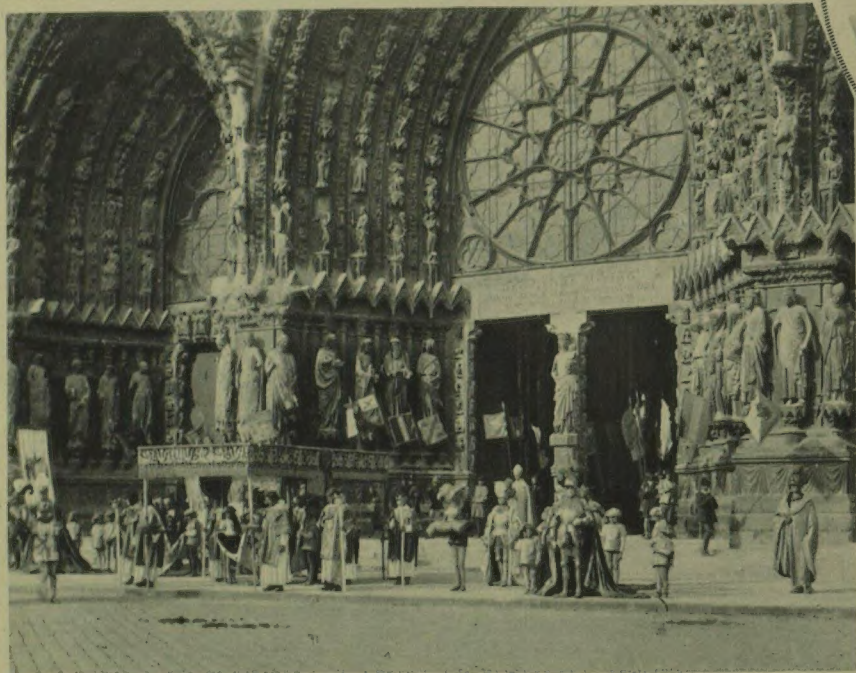
Scenes on the Great War have recently been re-enacted at Grays, in Essex, during the making of a new British film entitled "Guns of Loos." The producer is Mr. S. Hill, of Stoll Pictures Productions, and, as our photographs show, the pictures of the battle have been arranged with every circumstance of realism and recall the photographs of real warfare that were so familiar twelve years ago, when this action was fought. For the purpose of the film, the War Office lent four guns and limbers, including one gun that was actually used at Loos. It is interesting to compare these illustrations with a passage in General Callwell's recently published biography of Field-Marshal Sir Henry Wilson. "Early on the morning of the 25th [September, 1915] that prolonged and costly offensive, which

is generally spoken of in this country as the Battle of Loos, was at last set in motion. An attack on a great scale under de Castelnau was launched simultaneously in Champagne. The British troops started in highly promising style, for they gained ground almost all along the whole of their front of attack and they secured possession of a number of important tactical points. . . . The fighting continued on the 26th; but, while the French pushed their line forward at several points, the British divisions to their left were hard put to it to maintain their grip upon the ground which they had made good on the previous day. For the Germans had brought up substantial reinforcements, and they were carrying out resolute counter-attacks."

A GREAT HISTORIC FILM: "JOAN OF ARC"— CAMP AND BATTLE SCENES.



THE ENGLISH CAMP BEFORE ORLEANS, WITH ANTIQUE CANNON AND CATAPULTS: A SCENE IN "THE MARVELLOUS LIFE OF JOAN OF ARC," A GREAT FRENCH FILM IN PREPARATION.



THE CORONATION OF CHARLES VII. OF FRANCE AT RHEIMS: THE CORTÈGE OUTSIDE THE CATHEDRAL, WITHIN WHICH OTHER SCENES WERE FILMED BY PERMISSION OF CARDINAL LUÇON, ARCHBISHOP OF RHEIMS.



THE BATTLE OF PATAY: CAPTAIN DE LA HIRE (M. FERNAND MAILLY), CHIEF OF JOAN'S ARMY, WIELDING HIS GREAT SWORD IN A MÊLÉE ENACTED BY MODERN FRENCH SOLDIERS IN FIFTEENTH-CENTURY ARMOUR.



THE MAID OF ORLEANS AMONG THE SOLDIERS WHOM SHE TURNED FROM MERCENARIES TO PATRIOTS: JOAN OF ARC (Mlle. SIMONE GENEVOIS) IN A BIVOUAC AT NIGHT.



THE ENGLISH BESIEGERS OF ORLEANS: BUILDING A DEFENSIVE ENCLOSURE, WITH GREAT TIMBER TOWERS, FOR THE PROTECTION OF THEIR SIEGE "ARTILLERY."



THE DEATH OF RÉMY LOISEAU (M. ALLIBERT, SEEN BEYOND THE SOLDIER IN LEFT FOREGROUND): ANOTHER BATTLE SCENE, WITH CAPTAIN DE LA HIRE (IN CENTRE) KEEPING ENGLISH SOLDIERS AT BAY.

Another of the great historical films for which France is famous (such as the "Napoleon" which we recently illustrated) has been for some time in active preparation. It deals with the life of St. Joan, and the French title is "La Merveilleuse Vie de Jeanne d'Arc, fille de Lorraine." The scenario is by M. Jean José Frappa, dramatist and romance-writer, and the setting has been arranged by M. Marco de Gastyne, the noted painter. "Joan of Arc," says M. Frappa, "was the first Frenchwoman, in the precise sense of the word. The mercenaries, recruited by feudal chiefs were made by her the first soldiers of France." M. Gastyne has declared: "This film will be a great cinematographic event. It is moreover, under the patronage of a committee of highly distinguished personages—notably, on the religious side, Cardinal Dubois, Archbishop of Paris. For the part of the heroine, a competition was held, for which several hundred candidates presented themselves. Mlle. Simone Genevois, who was chosen unanimously, impersonates the Maid of Lorraine with charming fidelity." The camp scenes were filmed on military ground about nine miles from Mazamet. For the coronation of the Dauphin as Charles VII., Cardinal Luçon, Archbishop of Rheims, allowed films to be taken both inside and outside the Cathedral. The pictures of the English camp before Orleans show antique "artillery" in the shape of bombards and catapults. Large numbers of French troops were employed as performers in the siege of Orleans and the battle of Patay.

THE "ST. JOAN" OF THE FILMS ; AND HER HENCHMEN, INCLUDING "BLUE BEARD."



CHOSEN OUT OF SEVERAL HUNDRED CANDIDATES TO IMPERSONATE THE MAID OF FRANCE :
MLLE. SIMONE GENEVOIS AS JOAN OF ARC, RESTING IN HER TENT.



"THE MAID" IN PRAYER : JOAN OF ARC ON HER WAR-HORSE,
CLASPING HER SWORD AS SHE INVOKES THE AID OF HEAVEN—
A BEAUTIFUL MOMENT IN A GREAT FRENCH HISTORICAL FILM.



THE INSPIRED PEASANT GIRL SETS OUT TO SAVE
FRANCE : JOAN OF ARC, WITH A SMALL ESCORT,
ON HER WAY FROM VAUCOULEURS (NEAR
DOMRÉMY, HER BIRTHPLACE) TO SEEK THE
DAUPHIN AT CHINON.



THE MAID COMFORTS A DYING MAN : JOAN OF
ARC AND A SOLDIER, HURT TO DEATH, WHOSE
LAST MOMENTS ARE VIVIDLY PORTRAYED BY
M. HENRY VALBEL, HIMSELF SERIOUSLY WOUNDED
IN THE GREAT WAR.



ONE OF JOAN'S ADHERENTS AFTERWARDS
NOTORIOUS AS THE ORIGINAL "BLUE-
BEARD" : GILLES DE RAIS (M. PHILIPPE
HÉRIAT).



THE HEROINE OF "THE MARVELLOUS LIFE OF JOAN OF ARC,"
A GREAT FRENCH FILM NOW IN COURSE OF PREPARATION : MLLE.
SIMONE GENEVOIS AS THE MAID OF FRANCE RIDING TO BATTLE

The cast of the new French historical film now in process of production, "The Wonderful Life of Joan of Arc" (also illustrated on page 848), includes Mlle. Simone Genevois as the Maid herself, M. Fernand Mailly as the commander of her army, Captain La Hire, and M. Philippe Hériat as her adherent, Gilles de Rais, who in later life developed a taste for cruelty and became the original of Bluebeard. An interesting description of the filming of one of the battle scenes is given by a French journalist, M. René Ginot. "The company," he writes, "assembled on the field. Simone Genevois, who had been playing with a kitten, disappeared for a few moments to change her costume. The door opened and there I saw Joan of Arc. The armour, without marring the sweetness of her expression, lends it an air of exaltation. Quietly, three hundred men lie down to represent the dead, or rather, the fallen, in attitudes of agony. Joan is stationed near an old soldier, who calls her to him to hear his dying words. Scarred and covered with blood, Henry Valbel, who was grievously wounded in the Great War, gives pathetic reality to this death scene."



THE COMMANDER OF JOAN'S ARMY :
CAPTAIN LA HIRE (M. FERNAND MAILLY)
ACCOUNTED FOR BATTLE.

THE MOST-DISCUSSED FILM OF THE MOMENT: "THE KING OF KINGS."



"AND HE WAS WITHDRAWN FROM THEM ABOUT A STONE'S CAST, AND KNEELED DOWN AND PRAYED": JESUS IN THE GARDEN OF GETHSEMANE—MR. H. B. WARNER IN THE TITLE-RÔLE OF "THE KING OF KINGS."



"AND THEY COVENANTED WITH HIM FOR THIRTY PIECES OF SILVER": JUDAS (MR. JOSEPH SCHILDKRAUT, ON RIGHT) AND CAIAPHAS, THE HIGH PRIEST (MR. RUDOLPH SCHILDKRAUT, SEATED, ON LEFT), IN THE BETRAYAL SCENE.



"AND ONE OF THE MALEFACTORS RAILED ON HIM": THE UNREPENTANT THIEF (MR. JAMES MASON) ON HIS CROSS IN THE SCENE OF THE CRUCIFIXION.



"A GREAT COMPANY OF PEOPLE, AND OF WOMEN, WHICH ALSO BEWAILED AND LAMENTED HIM": (L. TO R.) MARY MAGDALENE (JACQUELINE LOGAN), MARY OF BETHANY (JOSEPHINE NORMAN), AND MARTHA (JULIA FAYE).



"NOW JESUS LOVED MARTHA, AND HER SISTER, AND LAZARUS": MISS JULIA FAYE AS MARTHA, SISTER TO MARY OF BETHANY, IN "THE KING OF KINGS."

"The greatest sensation in the history of the cinema," it has been said, was the report of official sanction having been given to the new American film, "The King of Kings," based on the Gospel narrative, and introducing Christ himself, impersonated by an actor, as the central figure. This film, which was produced at Hollywood by Mr. Cecil B. de Mille, on a spectacular scale at a cost of nearly £500,000, has already been shown with success in the United States. When it was stated recently that the film had been approved for production here by the Theatres Committee of the London County Council, and by the Middlesex County Council, a storm of protest arose in various quarters. Later it was announced

that, in view of opposition, the action of the L.C.C. Theatres Committee was to be referred to the full Council, and, at the moment of writing, no final decision has been reached. Objectors urge, among other things, that the sacred rôles are taken by professional players and not by unworldly people, as at Ober-Ammergau, and that "sacred things should not be exploited for gain." Advocates of the film, on the other hand, contend that to see it "is really only like going to Sunday school"; that "it is like a pictorial sermon"; and that it "was made at the request of the American Churches." The actors who impersonate Christ (Mr. H. B. Warner) and St. Peter (Mr. Ernest Torrence) are both English.

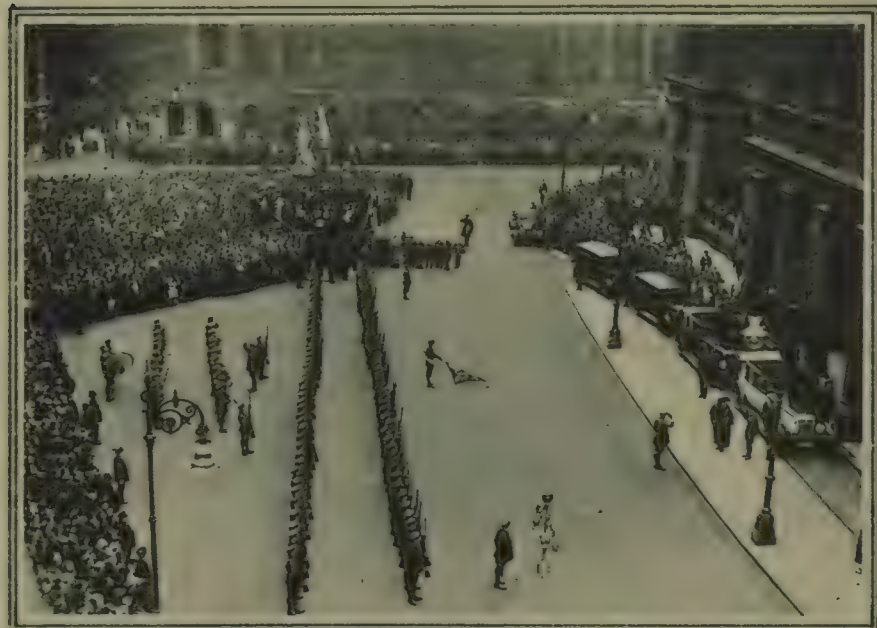
UNVEILINGS AND AN INAUGURATION: ROYAL AND OTHER CEREMONIES.



THE NOTTINGHAM WAR MEMORIAL, WHICH WAS UNVEILED ON ARMISTICE DAY: A FINE STRUCTURE STANDING ON THE BANKS OF THE TRENT—AS SEEN FROM THE ORNAMENTAL GARDENS



ERECTED BY THE CITY COUNCIL, AT A COST OF £35,000: NOTTINGHAM'S WAR MEMORIAL—AS SEEN FROM THE RIVER.



THE PRINCE OF WALES IN THE MIDLANDS: THE GUARD OF HONOUR OF THE 5TH, 6TH, AND 8TH BATTALIONS (T.A.), ROYAL WARWICKSHIRE REGIMENT AT THE SALUTE ON HIS ROYAL HIGHNESS'S ARRIVAL IN VICTORIA SQUARE, BIRMINGHAM



THE OPENING OF THE WOOLWICH AND DISTRICT WAR MEMORIAL HOSPITAL AT SHOOTERS' HILL: THE NICHE IN WHICH THE BOOK OF REMEMBRANCE IS KEPT IN THE MARBLE-PANELLED MEMORIAL HALL.



AT THE UNVEILING OF THE BATH WAR MEMORIAL BY FIELD-MARSHAL LORD ALLENBY: THE BISHOP OF BATH AND WELLS CONDUCTING THE DEDICATION SERVICE AT THE FOOT OF THE CROSS OF SACRIFICE.



THE PRINCE OF WALES OPENING THE NEW ARTERIAL ROAD LINKING BIRMINGHAM AND WOLVERHAMPTON: HIS ROYAL HIGHNESS CUTTING THE BOUNDARY TAPE.



THE DUCHESS OF YORK AT THE OPENING OF THE WOOLWICH AND DISTRICT WAR MEMORIAL HOSPITAL: HER ROYAL HIGHNESS TALKING WITH MR. W. BAREFOOT, THE MAYOR OF WOOLWICH.

Bath's War Memorial, a Cross of Sacrifice, as designed by Sir Reginald Blomfield, was unveiled by Field-Marshal Lord Allenby on November 3, and it was dedicated by the Bishop of Bath and Wells.—On November 2 the Prince of Wales opened the new arterial road linking Birmingham and Wolverhampton, and drove along the ten miles of that highway. The cost of the road is given as approximately £600,000. Speaking of it, his Royal Highness said: "I had both heard and read with the greatest interest of the inception of this project and of its two-fold purpose: that of improving the road communications in this district of the Midlands, and the easing of the burdens of thousands of unemployed men. I am proud to be associated with two such public-spirited efforts."—On November 2 the Duke of York, who was accompanied by the Duchess, visited Woolwich to open the Woolwich and District War Memorial Hospital. In the Memorial Hall which is a part of the structure a Book of Remembrance is kept in a niche, for the preservation of the names of 6230 local residents who gave their lives during the war; and it is of interest to note that included in these are the names of a hundred residents killed by explosions in the Royal Arsenal while manufacturing munitions and high explosives, and of fourteen killed during local air-raids.

BOOKS OF THE DAY.

IN my capacity as a cursory guide to the "sights" of the publishing world, required to compress much information into little space, I sometimes feel like those peripatetic lecturers who stand, with back to the chauffeur, in crowded motor-coaches, pointing out to flexible "rubber-necks" the sights of London. "On my right the Lyceum; on my left the Savoy"—a wave of the hand, and they pass on. Not for them to roam at leisure round the Museum or the Abbey; and not for me to dwell at length on one or two alluring volumes. With over a hundred books-in-waiting, of fairly equal merit, I must be severely brief.

This week's itinerary leads by way of social and theatrical reminiscences into the purlieus of criminology. I could linger, with pleasure and profit to my conducted party, over "IMPRESSIONS AND MEMORIES." By Lord Ribblesdale. With Preface by his daughter, Lady Wilson. Colour Frontispiece from a portrait by Sargent and eight other Plates (Cassell; 15s.). Unhappily, Lord Ribblesdale did not live to complete his memoirs; they only go as far as his article on House of Lords reform in the *Nineteenth Century* of August 1895; but his early recollections are full of interest, especially those relating to his boyhood at Fontainebleau and Harrow, his Court life (first as Lord-in-Waiting and then as Master of the Buckhounds), and to the personalities of Queen Victoria, Lord John Russell (his grandfather), Lord Clarendon, and Dickens. The sporting element is naturally strong, and Lady Wilson's long preface gives a charming sketch of her father's quick-tempered but lovable character. The illustrations include some of his water-colours—one of Irving in "Masks and Faces."

Irving crops up in every book of Victorian reminiscences or memoirs I have ever seen, and of course he occurs in "SIR ARTHUR SULLIVAN. HIS LIFE, LETTERS AND DIARIES." By Herbert Sullivan and Newman Flower. With Introduction by Arnold Bennett. Two four-colour and twenty-eight half-tone Plates (Cassell; 21s.). When "The Mikado" appeared, Irving declared it to be "the greatest triumph of light opera—British or foreign—in his memory." This, again, is a book on which, being also a Sullivan idolater, I could willingly enlarge to the limits of my space, but I must be content to stress the fact that here we have at last the authentic biography of Sullivan, full, intimate, and thoroughly satisfactory. Like the operas, it is the work of a triumvirate, with Mr. Arnold Bennett as "producer," for to him is due the credit of having spurred the composer's nephew to use his unique archives in collaboration with Mr. Newman Flower. Sullivan, we learn, chafed at the limitations of "almost syllabic setting" and wanted freer scope for romantic music. It was to his firm rejection of a libretto based on a magic lozenge that we owe the "Mikado," which Gilbert eventually offered instead. Such artistic differences, we learn, arose before and after the historic quarrel over the far from "magic" carpet, which broke up the fair Savoy companionship.

Gilbert, the martinet, is contrasted with Sullivan, the genial host, in the memories of a king among comedians, "FIFTY YEARS OF SPOOF." By Arthur Roberts. With twenty-eight illustrations—the frontispiece a fine portrait specially drawn by Augustus John. (The Bodley Head; 12s. 6d.; limited edition of 100 copies, £1 15s.). The "marvellous adventures" of this "King Arthur" included playing a jurymen once in a charity matinee of "Trial by Jury," and he describes the screaming gags by which he retaliated for Gilbert's rudeness at rehearsal. Another time he saved Irving from a false position by improvising a mock quarrel to stop his speech at a dinner. The whole book, like Arthur Roberts himself, is inimitable, and what memories it brings back of the old Gaiety and the Prince of Wales's! Nor is it entirely "spoof," as may be gathered from these words about Irving: "Apart from being a great actor he was simply a great gentleman and a great Christian."

While on the route through theatreland, I would draw the passing attention of my readers (if I have any) to several other literary landmarks. One of them describes the travels and the personality of the most popular dancer of our time—"WITH PAVLOVA ROUND THE WORLD." By Theodore Stier. Illustrated (Hurst and Blackett; 18s.). As her musical director for sixteen years, the author has journeyed with her 300,000 miles, and conducted 3650 of her performances. He enables those who admire her as an artist to appreciate her as a woman, and among other things we find that she is as generous as Sullivan was to people in distress, especially fellow artists fallen on evil days. It is pleasant to hear that she prefers British girls in her company, and has a high regard for their qualities of character.

The stage that once was "silent," but is now finding its voice, is represented in a memoir of a famous film "star," too early lost to fame—"RUDY. AN INTIMATE PORTRAIT OF RUDOLPH VALENTINO." By his wife,

Natacha Rambova. With sixteen Illustrations (Hutchinson; 10s. 6d.). The author sets out to reveal "the man beneath the grease-paint," and does it effectively, with occasional interpolations by another hand (apparently her mother's). The latter part of the book is "psychic," consisting of eleven "messages" received from him after he had "passed over." Bracketed with this book is one of kindred interest on screen life in general—namely, "FILMS. FACTS AND FORECASTS." By L'Estrange Fawcett. Illustrated (Geoffrey Bles; 21s.). As dramatic and film critic of the *Morning Post*, the author has studied film-making at home, in America, and in Germany, and gives an interesting account of its development and its methods, with many pen-portraits.

Yet another side of the entertainment world is pictured by one who has been called "the Barnum of Britain," in his own life-story—"MENAGERIES, CIRCUSES,



THE HEROINE OF "THE UGLY DUCHESS"—A NEW HISTORICAL NOVEL BY THE AUTHOR OF "JEW SUSS"? A PORTRAIT BY QUENTIN MATSYS, BELIEVED TO REPRESENT DUCHESS MARGARET, "THE UGLIEST WOMAN IN HISTORY."

"The Ugly Duchess," a new novel by Dr. Lion Feuchtwanger, author of "Jew Suss," is announced by Mr. Martin Secker for publication on November 15. It concerns Duchess Margaret of Carinthia and Tyrol (born 1318), reputed "the ugliest woman in history," and described as "a sensitive intelligence so tortured by imprisonment in her ugly body that she becomes in act, though not in conscious will, the monster she appears." This picture by Quentin Matsys (1466-1530), the Flemish painter, is believed to be a portrait of her. An article by Mr. W. A. Baillie-Grohman, supporting the identification, appeared in our issue of December 25, 1920, along with a drawing of the same head by Leonardo da Vinci and an engraving by Wenzel Hollar (both at Windsor Castle). The portrait was Tenniel's original for the Duchess in "Alice in Wonderland."

By Courtesy of Mr. Hugh Blaker.

AND THEATRES." By E. H. Bostock, J.P., F.Z.S. With thirty-two illustrations (Chapman and Hall; 18s.). As the author himself puts it, this is "a plain, unvarnished tale," making no pretence to literary "frills," but does not lack fascination or excitement. It is interesting to compare the realities with Charlie Chaplin's film, "The Circus," as described in Mr. Fawcett's book.

From theatrical stars—reverting to the social sphere—I turn to "THE STAR OF PICCADILLY." A memoir of William Douglas, fourth Duke of Queensberry (1725-1810). By Lewis Melville. With coloured frontispiece Portrait by Aubrey Hammond, and sixteen full-page illustrations (Hutchinson; 21s.). The Duke, known later as "Old Q," was a famous *roué* and man-about-town, a Lord of the Bedchamber, an ornament of the Turf, and the "Degenerate Douglas" of Wordsworth's sonnet. Here we have a full-length portrait against a background of eighteenth-century frivolity. A kindred work on the spindle side is "ADVENTURES AND ADVENTUROUS LADIES." By Edmund B. D'Auvergne. With sixteen full-page illustrations (Hutchinson; 18s.). The cast in this pageant of feminine adventure is cosmopolitan,

including Catalina de Erauso (the Nun Ensign), Mary Carleton ("one of the earliest woman-crooks," hanged at Tyburn in 1673), the Duchess of Kingston, Théroigne de Méricourt, Emma Hamilton, Lola Montez, and Thérèse Humbert. One of Mr. D'Auvergne's "adventurous ladies" has also found place in a series of Representative Women, with a dainty little volume all to herself, entitled "ELIZABETH CHUDLEIGH, DUCHESS OF KINGSTON." By Beatrice Curtis Brown (Gerald Howe; 3s. 6d.). To the same attractive series belong "SARAH CHURCHILL, DUCHESS OF MARLBOROUGH." by Bonamy Dobrée; "LADY HESTER STANHOPE." By Martin Armstrong; and "APHRA BEHN, THE INCOMPARABLE ASTRAEA." By V. Sackville-West. The general editor of the series is Mr. Francis Birrell.

In the gossip literature of modern Society I know few books more human and entertaining than "THE SALAD BOWL." By Arthur Lambton. Illustrated (Hurst and Blackett; 18s.). Since his own "salad" days at Westminster, over forty years ago, he has met scores of interesting people, and his bowl is filled with many a succulent anecdote. Mr. Lambton was one of the founders of the Crimes Club, and has much to tell about other notable members. An interest in criminology is not surprising in one who remembers, as a child, an attempted burglary at his father's house and the subsequent discovery that footprints found outside were those of Charles Peace.

Criminology forms a link between "The Salad Bowl" and another engrossing book of recollections—"FROM THE CITY TO FLEET STREET." By J. Hall Richardson, of the *Daily Telegraph*. With Preface by W. L. Courtney. Fully illustrated (Stanley Paul; 15s.). Incidentally, both these authors refer to H. B. Irving as a great criminologist. Mr. Richardson's memories, however, are not confined to the investigation of crime, but range over many phases of an eventful journalistic career, during which he has known the "giants" of Fleet Street (including Sala, the first Lord Burnham, and Lord Northcliffe), and has been concerned in not a few exciting adventures. The criminal trials he includes here are a foretaste of more to come. "I have reserved for another occasion (he writes) the story of the Press-detective work on which I have been engaged for fully forty-five years."

It remains for me to mention, still more briefly, a group of works that will appeal to members of the Crimes Club. Having found a namesake of my own mentioned by Mr. Lambton as Judge in a murder trial, it occurred to me whether I might make a similar discovery in "LIVES OF THE MOST REMARKABLE CRIMINALS." Who have been Condemned and Executed for Murder, the Highway, Housebreaking, Street Robberies, Coining, or Other Offences. Collected from Original Papers and Authentic Memoirs, and Published in 1735. Edited by Arthur L. Hayward. With sixteen Contemporary Plates. (Routledge; 25s.). My search for an ancestor here was unsuccessful. Pictures of murders and executions enhance the charms of this cheerful record. Jonathan Wild and Jack Sheppard are the two most famous names in a long list. Jack Sheppard figures also in "THE PRISON-BREAKERS." A Book of Escapes from Captivity. By Alban M. Philip. Illustrated (Philip Allan; 10s. 6d.), a work that includes also (among others) the adventures of Louis Napoleon and Baron Trenck.

A kindred collection drawn from the annals of French crime (mostly of the *passionnel* variety) is "PASSION, MURDER, AND MYSTERY." By Bruce Graeme (Hutchinson; 18s.). Here the allurements of illustration is absent. A famous English murder case, arising from an "eternal triangle" situation, is the subject of a new volume in the series of Notable British Trials—"THE TRIAL OF ADELAIDE BARTLETT." Edited by Sir John Hall, Bt. With eight illustrations (William Hodge and Co.; 10s. 6d.). The acquittal of Mrs. Bartlett, in 1886, was one of the early successes of her counsel, Sir Edward Clarke, a contemporary portrait of whom forms the frontispiece.

The most popular form of reading connected with crime, undoubtedly, is a narrative of the tracking and capture of criminals. An intriguing example is "FROM KEW OBSERVATORY TO SCOTLAND YARD." Being Experiences and Travels in Twenty-Eight Years of Crime Investigation. By Ex-Chief Inspector W. C. Gough, of the C.I.D. With Portrait Frontispiece (Hurst and Blackett; 18s.). Among memorable cases in which Inspector Gough was engaged were the Yarmouth beach murder, the Liverpool bank frauds, and the Wimbledon Common murder. Since his retirement from the Force he has undertaken private work, but unfortunately, as to that, his "lips are sealed," so we cannot have the adventures of a real Sherlock Holmes. But he promises more from his public career. C. E. B.

GOLF IN THE OLD MASTERS: "HET KOLVEN" PLAYED ON DUTCH ICE.

REPRODUCED FROM "A GOLFER'S GALLERY BY OLD MASTERS." INTRODUCED BY BERNARD DARWIN. BY COURTESY OF THE PUBLISHERS, "COUNTRY LIFE," LTD.



1. "A RIVER SCENE IN WINTER," BY AERT VAN DER NEER (IN THE RIJKSMUSEUM, AMSTERDAM): GOLFERS (IN FOREGROUND) AMONG SKATERS AND SLEDGERS.



2. "A WINTER LANDSCAPE," BY AERT VAN DER NEER (RIJKSMUSEUM, AMSTERDAM): GOLF ON THE ICE AN OLD FORM OF WINTER SPORT IN HOLLAND.



3. "PLEASURE ON THE ICE," BY ESAIAS VAN DE VELDE (IN THE RIJKSMUSEUM, AMSTERDAM): BOATS APPARENTLY USED AS A "BUNKER."



4. "A GIRL WITH A GOLF CLUB," BY AN UNKNOWN NETHERLANDS ARTIST, 1595 (AT HOLDENBY): A LITTLE TWO-YEAR-OLD DUTCH GOLFER.



5. "ST. NICHOLAS'S DAY," BY JAN STEEN (IN THE RIJKSMUSEUM, AMSTERDAM): A BOY DELIGHTED WITH THE GIFT OF A GOLF CLUB.



6. "MASTER ALEXANDER MACDONALD (LEFT), AFTERWARDS FIRST LORD MACDONALD OF THE ISLES, AND HIS BROTHER, SIR JAMES MACDONALD OF SLEAT," c. 1750.



7. "A FROST SCENE," BY ADRIAEN VAN DE VELDE, 1668 (NATIONAL GALLERY): PART OF A PICTURE WITH KILTED SCOTS GOLFING IN HOLLAND.



8. "THE GOLF PLAYERS," BY PIETER DE HOOCH: ONE OF MANY DUTCH PICTURES SHOWING GOLF AS AN OLD-TIME CHILDREN'S GAME IN HOLLAND.

"A Golfer's Gallery by Old Masters," from which these illustrations are taken, is a delightful portfolio of reproductions, in full colour, from pictures by famous Dutch and English painters, which throw much interesting light on the "royal and ancient game" as played in the sixteenth, seventeenth, and eighteenth centuries. The pictures are detachable from the portfolio, and practical instructions are given for those who may wish to frame them. A number of other old golfing pictures are also reproduced in black and white as incidental illustrations to Mr. Bernard Darwin's introduction, which is a charming essay on old-time golf in general, with comments on notable details in the plates. "Several pictures,"

he writes, "show little girls with golf clubs. Did they play as little girls and give up the game as unbecoming when they grew up, or did ladies play golf in the sixteenth and seventeenth centuries? Jan Steen's delightful picture (No. 5) is a problem. Clearly the cheerful boy has been given a golf club, but what exactly is the grievance of the elder boy? . . . Of these Dutch pictures one (No. 7) is more interesting than all the rest. Here is a man playing golf in Holland in an undoubted kilt. One of the other players also appears to have a kilt on. The kilt was never indigenous to Holland; so that here we have a Scotsman playing golf, or some game reasonably akin to it, in Holland in 1668."

How I Helped Nurse Cavell.

By MADAME ADA BODART.



MME. BODART BEING FILMED LEAVING NURSE CAVELL'S HOUSE IN BRUSSELS TO GUIDE A REFUGEE SOLDIER TO SAFETY, AS SHE OFTEN DID DURING THE WAR.

Mme. Bodart, who was Nurse Cavell's chief helper in arranging the escape of refugee soldiers from Brussels in 1914-15, has re-enacted for the British film "Dawn" the part she then played in real life. She is an Englishwoman, and the widow of a

Belgian. In the following article she describes her war work, and tells how she was arrested and condemned with Nurse Cavell, and talked with her in gaol on the eve of her execution. Mme. Bodart's death sentence was commuted to imprisonment for fifteen years, three of which she served, until the Armistice.

THE heavy tramp of marching feet along a stone corridor... a hoarse word of command, the opening of a door... then feet marching away again. I never hear the sound of marching feet echoing along a corridor now without living again through those terrible moments in the prison of St. Gilles, the fortress-like gaol in Brussels, when I heard Nurse Edith Cavell being led out of her cell to die on that bleak October morning in 1915. We had been tried and sentenced together by the same German court-martial. The death penalty had been demanded, too, in my case, as well as Nurse Cavell's, and we were incarcerated in cells opposite to each other in St. Gilles.

That was not my only memory of Nurse Cavell in prison, however. I was fortunate to discover that the German soldier who acted as our gaoler came from Alsace-Lorraine. He told me once, fingering the cloth of his uniform: "This is the only part of me that is German... and when the war ends, I can soon get rid of that." So it was that I was able to persuade him to grant me one last interview with my friend on the evening prior to her execution at the Tir National.

He managed it while the officer was at dinner. Miss Cavell looked as unperturbed, as calm, as she had looked all through the long hours of her trial, when we faced the German civil police agents who had prepared so many traps for us. I wish that I had the gift to be able to reproduce for you on paper the sweet smile with which she greeted me. Her anxiety, her fears, were all for me. Had I enough to eat? Were they being kind to me? Was I keeping up my spirits? These and a dozen other thoughtful questions she put to me.

I had two children—a boy and a girl. She knew that I was worried about them. "Don't fret—they will never be allowed to want," she told me, patting my arm. Of herself, of the impending fate of which she already knew, not one word. Only, at the last,

when the gaoler came fearfully to beg me to return to my cell without fuss, did she say: "Good-bye, Ada... we shall meet again."

"The most saintly woman I have ever met." That is a true description. Few people realise that, if Nurse Cavell had cared to lie, it is almost certain that she would have escaped the death penalty. But in all the many adventures through which we passed before a miserable traitor betrayed us, never once did she tell a lie. I told many to fool the Germans; indeed, the only time we ever had a dispute was when I obtained an official stamp for the sham identification cards with which we provided our refugee soldiers. I speak German fluently—I was educated in Metz—and so it was comparatively easy for me to pose as a German widow who had married a Belgian.

I secured the sympathy of the Kommandatur in Brussels, and went to his office to ask his advice. While his back was turned I managed to steal the stamp we needed so badly. I came back delighted with my success; but when I was recounting my adventures to Miss Cavell and Philip Baucq—the brave Brussels architect who also suffered the death penalty on the same morning as Nurse Cavell—I was a little upset when Miss Cavell reproached me for having told untruths. It was not that she was in any sense of the word a prig: she could not find

for their morale, and good for ours. Then we had a struggle to beat them. Our most common method was to dress the refugees as Belgian workmen, and then, very early in the morning, I would take them on the road to Malines, or to some other place where another agent was waiting to conduct them on the next stage of their journey.

Usually I went hatless, as a peasant woman, with a basket containing various goods on my arm. I would walk ahead, perhaps twenty yards, and the refugees, one or two at a time, would be sauntering along behind. We had an arranged signal that if there was any sign of danger I would put my hand

to my head, just as though it was an accidental gesture, and the refugees would slip down a side street, or else make themselves as scarce as possible in some other way.

We used, too, schoolchildren, boys of twelve, who acted as guides. They would take a refugee soldier on a tramcar, chatting volubly to him all the time (although he did not understand one word of what was being said!) so as to disarm any suspicion; and so we managed to get many, many refugees out of the city, with German soldiers actually driving the tramcars and acting as conductors! At one time the royal palace was being used as a hospital. I called regularly there in case there were any English soldiers among the wounded—for Allied as well as German soldiers were being cared for there at one time.

One day I discovered a Coldstream Guardsman—an Irishman. He had lost his right arm, and he was feeling very downhearted. I talked with him, and he was delighted to

meet one who spoke English. I felt so sorry for him that I promised that I would give him a surprise next day. So when the next day came, I went with two refugee soldiers, to whom I had spoken about their sick comrade, into the hospital. We went to the bedside of the Guardsman, and I told him: "Here is my pleasant surprise for you."

He stared at what he took to be two Belgian peasants, and then obviously did not know what to say, but his face fell. We enjoyed the joke for a minute, then we told him the truth—that the men by his bedside were actually British soldiers like himself, and on their way to freedom again! I shall never forget the sparkle that came into his eyes as he glanced round the ward, where German orderlies were on duty, then back to the two soldiers by his bedside!

[Continued on page 882.]



A GERMAN SEARCH PARTY ABOUT TO ENTER NURSE CAVELL'S HOUSE: FILMING A SCENE FOR "DAWN"—(MR. HERBERT WILCOX TO LEFT OF DOOR).



THE EXECUTION OF EDITH CAVELL: THE MARTYRED NURSE GOING DOWN TO BE SHOT BY THE GERMAN SOLDIERS AT THE TIR NATIONAL IN BRUSSELS, ON THE MORNING OF OCTOBER 11, 1915—A DARK DEED COMMEMORATED IN THE NEW BRITISH FILM, "DAWN."

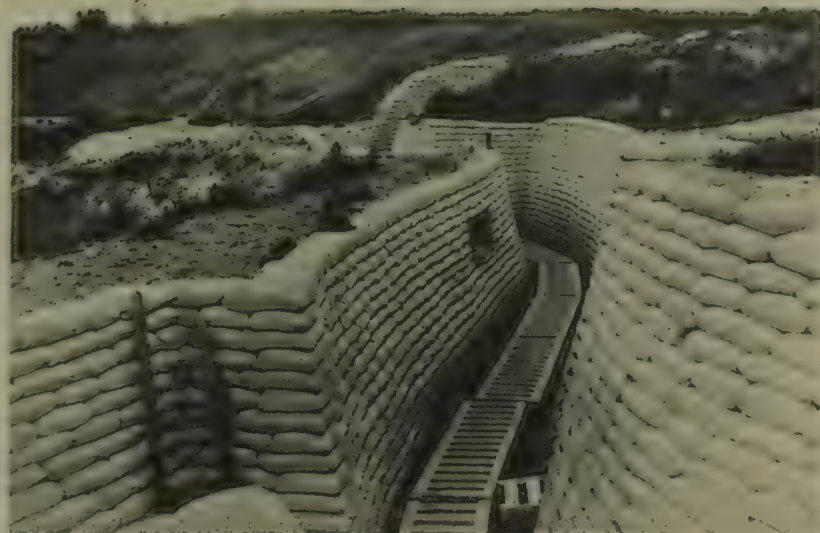
Edith Cavell's heroic work and death for the Allied cause are pictured in the new British film, "Dawn," produced by Mr. Herbert Wilcox, with Miss Sybil Thorndike as the martyred nurse. Her principal helper, Mme. Ada Bodart, who re-enacts in this film the work she did, relates her experiences on this page. The above drawing, which represents with tragic power the scene of Nurse Cavell's execution, is by a famous American painter, George Wesley Bellows, who was born at Columbus, Ohio, in 1882, and died suddenly in New York in 1925. His war pictures include a remarkable series illustrating the German occupation of Belgium.—[From the Lithograph by the late George Wesley Bellows.]

it in her nature to tell a lie to further any project in which she was interested—even when her life was in the balance.

As for our adventures, truly they were legion. May I just say that, in anything I write, I do not seek to stress the part I played. It is not for that I write, but I do want to show the world how brave a woman was Nurse Cavell, and how well she deserves the veneration which I know surrounds her name both here and abroad.

Of course, when we first began to help the refugee soldiers, it was not too difficult. You must remember that, although Brussels was invested, the Germans were far too busy for a time to pay much attention to what was going on. But as we grew bolder, and the numbers of the men we got across the Dutch frontier grew and grew, they became at first angry, and then alarmed. They realised that it was bad

VIMY RIDGE TRENCHES PRESERVED: TO SUPPLEMENT CANADA'S WAR MEMORIAL



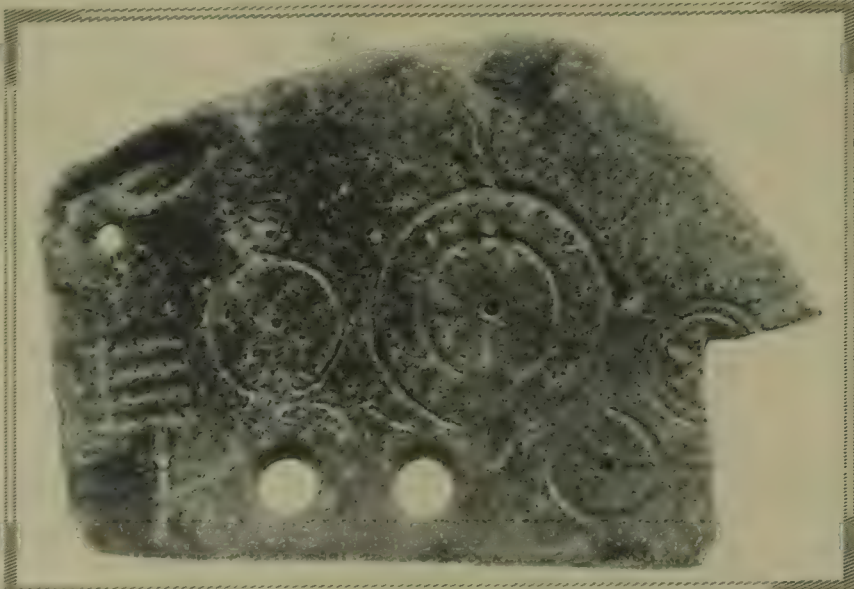
The only portion of the Western Front still intact was lately discovered on Vimy Ridge, and is to be preserved by the Canadian Battlefields Memorial Commission in a permanent form, to supplement the great Canadian Memorial on the Ridge, which will not be finished, it is said, till 1931. The discovery consists of the famous Grange Tunnel, 750 yards long, constructed in preparation for the historic attack in 1917. The entrance to this labyrinth of underground passages and dug-outs was found choked with brushwood, and its clearance has taken a year. It was from this tunnel that the Canadians burst under the German lines and blew them up. Everything was found as it had been left in the war. "The Commission," writes Mr. H. V. Morton (in the "Daily Express"), "decided to rebuild the trenches, preserve the dug-outs, and make the Grange Tunnel a permanent sight. The trenches have been lined with concrete sandbags. The concrete is poured in wet, so that when the sandbags rot the marks of the mesh will remain; the duckboards have been cast in concrete. . . . The dug-outs and walls of communicating passages were covered with names carved in the chalk or written in pencil, and as legible as when they were inscribed during the great battle of Arras. . . . The Grange Tunnel is the greatest and most touching sight on the Western front."

CANAAN LINKS WITH EGYPT, CRETE, AND CYPRUS: NEW BEISAN RELICS.

ILLUSTRATIONS BY COURTESY OF MR. ALAN ROWE, FIELD DIRECTOR OF THE PENNSYLVANIA UNIVERSITY MUSEUM EXPEDITION TO PALESTINE. DRAWINGS (NOS. 8 AND 11) BY MISS D. BOULTON.
(SEE ARTICLE ON PAGE 858.)



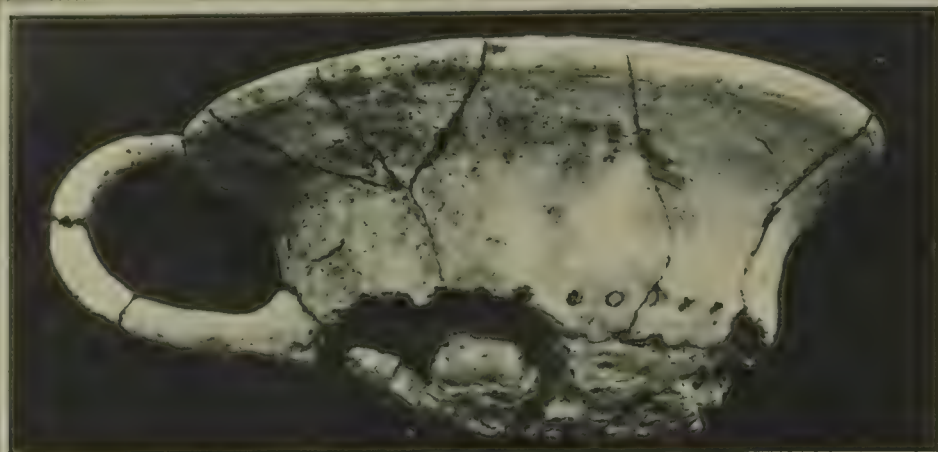
1. LIKE A SILVER TRUMPET FROM TUTANKHAMEN'S TOMB: AN EARLY FIFTEENTH CENTURY B.C. BRONZE TRUMPET-MOUTH.



2. A SERPENTINE MOULD FOR MAKING GOLD JEWELLERY, INCLUDING CRESCENT-SHAPED PENDANTS (SETI I. PERIOD).



3. A POTTERY VOTIVE MODEL OF A HUMAN LEG OF CYPRIOTE TYPE (SETI I. LEVEL).



4. HOW FILTERING WAS DONE IN PALESTINE SOME 3300 YEARS AGO: AN UNUSUAL TYPE OF POTTERY FILTER, IN THE SHAPE OF A SHALLOW PERFORATED BOWL, DATING FROM THE TIME OF AMENOPHIS III. (1411-1375 B.C.)



5. A INTERESTING EXAMPLE OF POTTERY IN THE EARLY SETI LEVEL: A POT WITH A STRAINER FOR THE SPOUT, AND A MOVABLE DISC-LIKE STRAINER (LEFT) THAT FITS INTO ITS MOUTH.



6. AN EGYPTIAN MILITARY STANDARD, WITH THE HEAD OF HATHOR, OF THE FOURTEENTH CENTURY B.C.



7. LIKE CRETAN AND CYPRIOTE WRITING: MARKS ON A BEISAN POTTERY JAR HANDLE.



8. A FINELY MADE BRONZE MILITARY AXE-HEAD, PIERCED AT THE BACK END (LATE SETI).



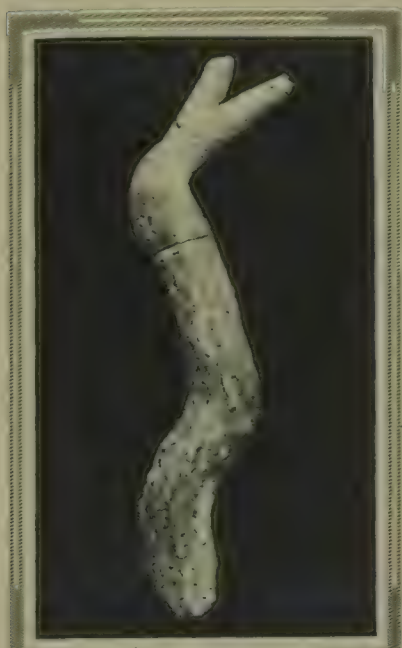
9. A CULT-OBJECT FROM THE ROOM OF THE ALTAR OF SACRIFICE IN THE SOUTHERN TEMPLE OF THOTHMES III. AT BEISAN (EARLY FIFTEENTH CENTURY B.C.).

Mr. Alan Rowe gives all the interesting points about these new discoveries at Beisan in his article on page 858. The following passage relating to No. 7 above, however, we have transferred to this page as being complete in itself. "The most important find in the Amenophis III. level," he says, "is the handle of a pottery vessel, of light-brown ware, with two groups of linear signs impressed. This pot is not an importation, but was made (and inscribed) at Beisan, as its ware is exactly like hundreds of other pots of the same age found on the site. Père L. H. Vincent, of Jerusalem, thinks these signs belong to some mixed system of linear writing used in the fifteenth-fourteenth centuries B.C. in the Oriental basin of the Mediterranean. The upper group is very similar to Cretan linear

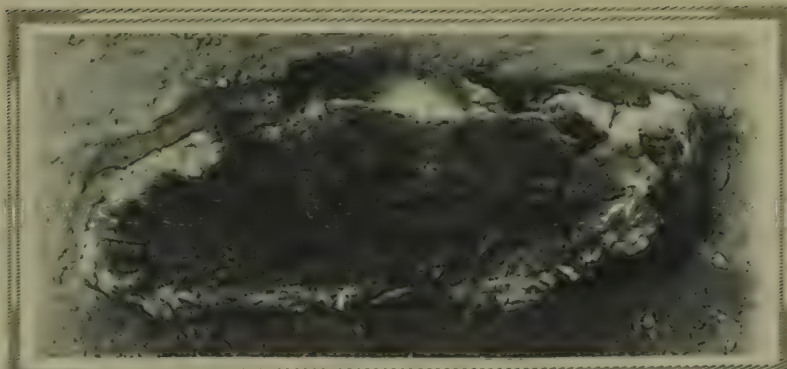
writing, while the second group is like one of the signs of the Cypriote archaic alphabet. We had already observed that there was a Mediterranean influence at Beisan, which probably came via Cyprus from Crete and the Aegean regions; and the inscribed pot-handle, as well as many other objects, including pottery found this year, afford further evidence. A number of bowls unearthed in the same area have marks on their bases—single strokes, strokes in groups of two, strokes made into crosses, strokes formed into right angles, and so on. Pot-handles with similar marks were found in the Pre-Amenophis III. level. These marks, evidently Eastern Mediterranean in origin, are like those on potsherds in the earliest levels of Tell El-Hesi, a mound near Gaza. Probably they are merely potters' marks."

THE BUILDER OF DAGON'S TEMPLE ;

AND OTHER BEISAN DISCOVERIES.



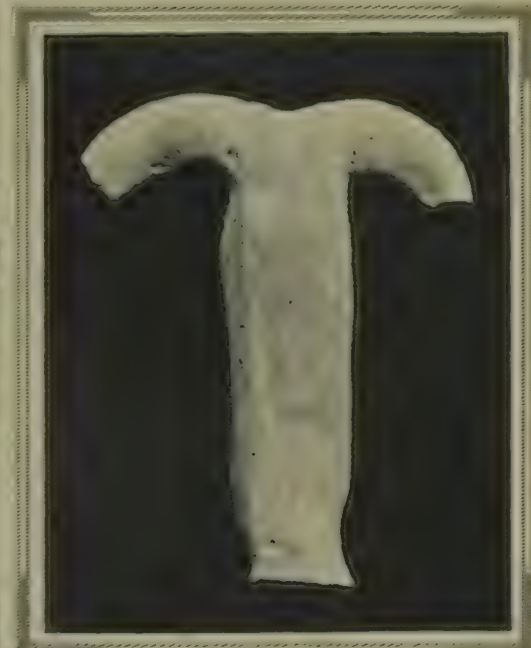
1. A DEER'S ANTLER, SAWN OR CUT OFF AT THE BASE: A RELIC OF A SACRED ANIMAL (POST-AMENOPHIS III. PERIOD) FOUND AT BEISAN.



2. INTERESTING AS PROOF THAT PALM-TREES GREW AT BEISAN 3400 YEARS AGO: A PIECE OF DATE-PALM TRUNK OF THE LOWER PRE-AMENOPHIS III. PERIOD.



3. CONTAINING SOME OF THE ACTUAL MATERIALS USED IN AN ANCIENT CANAANITE BAKERY: A BOWL WITH WHITE ASHES COVERED BY A LAYER OF BURNT CORN (SETI I. LEVEL).



4. A MODEL OF AN EGYPTIAN PESHESH-KEF IMPLEMENT USED IN THE "CEREMONY OF OPENING THE MOUTH" OF A MUMMY IN A TOMB (EARLY 15TH CENTURY B.C.)



5. ACTUAL GRAIN FOUND IN A CANAANITE BAKERY OVER 3000 YEARS OLD: A QUANTITY OF SMALL CORN, WITH SIFTINGS, MUCH BLACKENED BY AGE, OF THE SETI I. PERIOD (1313-1292 B.C.)



6. ACTUAL MATERIALS PREPARED BY A CANAANITE CONFECTIONER: A QUANTITY OF SESAME SEEDS, USED FOR MAKING OIL FOR SWEETS, OR FOR SPRINKLING ON CAKES AND BISCUITS (SETI I. PERIOD).



7. THE BUILDER OF DAGON'S TEMPLE, WHERE THE PHILISTINES PLACED SAUL'S HEAD: RAMESSES-WESR-KHESHP—A DRAWING OF THE PORTRAIT AND INSCRIPTION ON A DOOR-JAMB SHOWN IN NO. 8.

8. A DISCOVERY OF UNIQUE IMPORTANCE: THE FIRST PORTRAIT EVER FOUND OF THE BUILDER OF A CANAANITE TEMPLE MENTIONED IN THE OLD TESTAMENT: THE DOOR-JAMB (AS FOUND IN SITU) BEARING A FIGURE OF RAMESSES-WESR-KHESHP WITH THE NAME OF HIS FATHER, THOTHMES (19TH DYNASTY).



Details of the remarkable new discoveries at Beisan here illustrated will be found in Mr. Alan Rowe's article on page 858. Referring to Nos. 7 and 8 above, he writes: "The Rameses II. level (1292-1225 B.C.) has yielded some most important objects, the chief, perhaps, part of a door-jamb showing the actual figure of Rameses-Wesr-Khesh, builder of the southern temple of Rameses II., which is none other than the 'temple of Dagon' of 1 Chronicles, x. 10, in which the Philistines placed the head of Saul after the battle on Mount Gilboa. During 1925 we discovered an inscribed door-jamb beneath the temple, giving the name

of Rameses-Wesr-Khesh, with some of his father's titles. The door-jamb found this season supplies the missing titles and the father's name (Thothmes), and shows Rameses-Wesr-Khesh himself. Combining the texts, we get the inscription: 'Overseer of soldiers, commander of the bowmen of the Lord of the Two Lands [Pharaoh], royal scribe, great steward, Rameses-Wesr-Khesh, the son of the fan-bearer at the right hand of the king, chief [of the bowmen, overseer of foreign countries, Thothmes].' We have thus found for the first time the name and portrait of a builder of a Canaanite temple mentioned in the Old Testament!"

THE SPADE IN THE LAND OF CANAAN: REMARKABLE NEW DISCOVERIES AT BEISAN, THE BETH-SHAN OF THE OLD TESTAMENT.

By ALAN ROWE, Field Director of the Pennsylvania University Museum Expedition to Palestine.

THE excavations carried out annually at Beisan, the Biblical Beth-shan, by the Museum of the University of Pennsylvania were commenced this year on Aug. 25, and will continue until the rainy season prevents further work, about the beginning of January. My staff consists of Mr. H. J. Hine, chief archaeological assistant; Mrs. Alan Rowe, assistant; Miss D. Boulton, artist; Mr. C. Haiat, secretary; Ahmed Effendi Abdel Aziz and Nicola Effendi Manasseh, surveyors; Ahmed Effendi Osman, draughtsman; and Fadil Effendi Saba, photographer.

Our work so far has been confined to Tell el-Hosn, or "Mound of the Fortress," in which, up till now, at least eight main levels have been identified, ranging in date from just before the time of Amenophis III. to early Arabic times, a period of over thirty-three centuries. This season's excavations have been carried out in all the levels, which are called respectively: (1) Pre-Amenophis III., lower and upper strata; (2) Amenophis III., two strata (1411-1375 B.C.); (3) Seti I., two strata (1313-1292 B.C.); (4) Rameses II. (1292-1225 B.C.); (5) Late Ramesside, Philistine,

great quantity of beautifully decorated pottery, mostly Eastern Mediterranean in origin; a part of a pottery cylindrical cult-object with triangular holes; a small pottery model of an offering stand; and a model

level, in 1925, we also discovered two Canaanite temples—a northern one, dedicated to Ashtoreth, and a southern one (the larger of the two) dedicated to Resheph. It would therefore appear that the

smaller temple in the lower Pre-Amenophis level belonged to a goddess, and the other to a god. We have already found three most important objects in the southern temple, one a bronze figurine, covered with gold foil, representing a god in a seated position with his left arm on his lap and his right arm uplifted. This figurine was once mounted on some kind of pedestal. The second object is a lapis-lazuli scarab (page 859, Fig. 8) inscribed with the cartouche of Sesostri I., a king of the XIIth Dynasty (1970-1935 B.C.). This is the most magnificent scarab of its kind that I have ever seen. The third object is a very well-made ivory plaque, 1½ in. in height, showing a squatting

man with elongated head and somewhat prognathous features. His arms are raised to the level of his head (page 859).

In the Amenophis III. level was discovered a magnificent Egyptian faience finger-ring bearing the sacred eye. Other interesting objects from the same area are an unusual type of pottery filter (page 856, Fig. 4), shaped like a shallow perforated bowl, with elongated handle.

Discoveries in the Post-Amenophis III. level comprise a collection of forty bowls and dishes, a broken figurine of Ashtoreth, and a bifurcated antler of a deer 6 in. long (page 857, Fig. 1). The last object shows traces of having been cut off or sawn off, but whether while the animal was alive or dead cannot be said. The deer, like the gazelle, was probably a sacred animal, and is frequently figured on cylinder seals. It occurs in Deuteronomy, xiv. 5, among the clean animals that the Israelites were permitted to eat; and in I. Kings, iv. 23, among the list of game furnished for Solomon's daily table.

In the Early-Seti level thirty rooms have been cleared. One room contained a great quantity of small corn, much blackened by age (page 857, Fig. 5). Near the corn was a large stone with a hollowed-out top, upon which, by means of a long stone pounder, the grain was made into flour. Immediately to the north of the grain-room is a kitchen which contains a recess, paved for baking, with a stone water-bowl sunk in its corner. Just outside the recess was lying a pottery bowl (page 857, Fig. 3), nearly filled with white ashes, with a small layer of blackened corn above them. One room contained a quantity of pottery jars filled with

(Continued on page 882.)



1. PEOPLE OF "THE PROMISED LAND" SOME 3300 YEARS AGO: CONTEMPORARY PORTRAITS OF A CANAANITE MAN AND WOMAN—FRAGMENTS OF A POT FOUND IN THE SOUTHERN TEMPLE OF THOTHMES III. AT BEISAN (EARLY FIFTEENTH CENTURY B.C.).

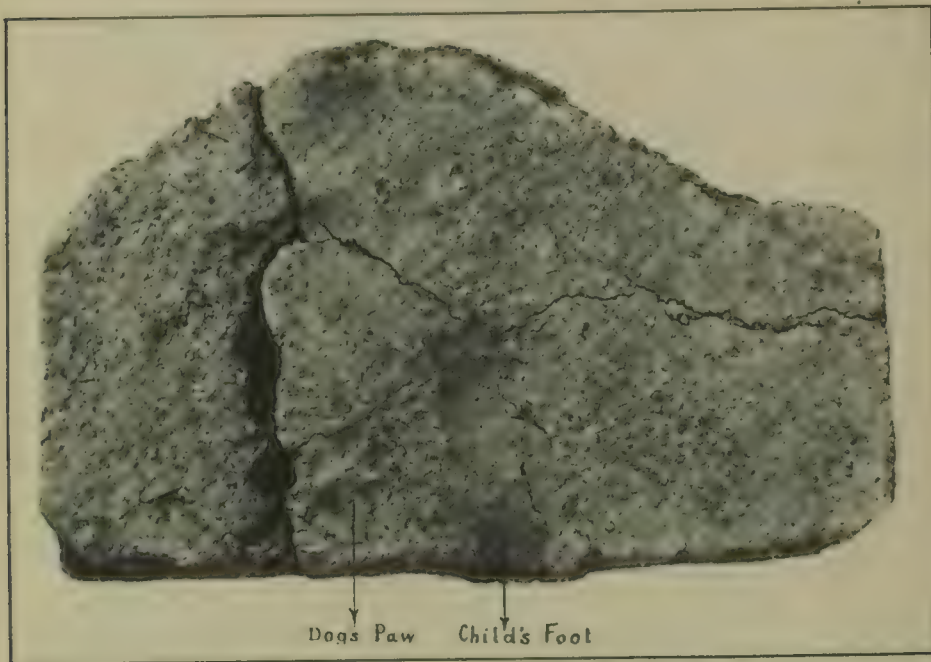
From a Drawing by Miss D. Boulton. By Courtesy of Mr. Alan Rowe.

of the *peshesh-kef* implement used by the Egyptians in connection with their "Ceremony of Opening the Mouth" of the mummy in the tomb (page 857, Fig. 4).

In the same level was found part of a trunk of a date-palm, very much blackened by decay (page 857, Fig. 2). This trunk is of great interest, as it surely indicates that there were palm-trees in Beisan so far back as 3400 years ago. Now there are practically none. According to early writers, there were plenty of such trees in Beisan in the Byzantine and Early Arabic periods.

We came across quite recently a flight of five steps. Near the lowest step was lying the flaring mouth of a bronze trumpet (page 856, Fig. 1), similar in shape

to that of a silver trumpet found in the tomb of Tutankhamen (cf. Carter, "The Tomb of Tutankhamen," Vol. II., plate II.). South of the wall containing the step, we have just unearthed part of a small Canaanite temple, about 27 ft. from east to west, and 19 ft. from south to north. About 18 ft. to the south of this building is still another temple, with its axis apparently running from west to east. In the Rameses II.

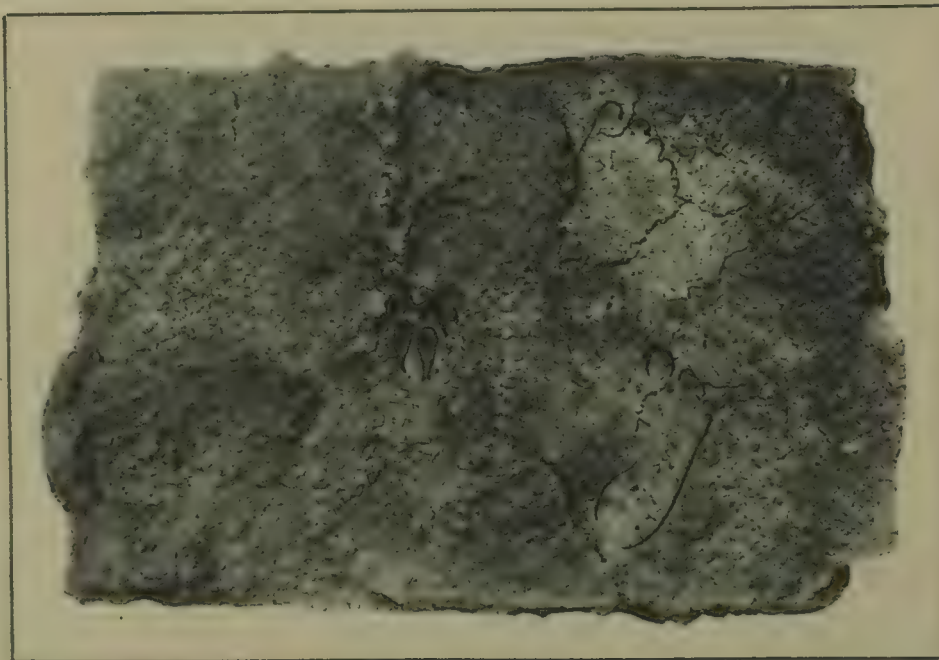


Dogs Paw Child's Foot

2. RECORDING WHERE A CHILD AND A DOG PLAYED TOGETHER, IN A BRICK-MAKER'S FIELD, 3200 YEARS AGO: A BRICK BEARING THE IMPRINT OF A CHILD'S FOOT AND A DOG'S PAW FOUND AT BEISAN. (RAMESSES II. PERIOD).

Israelite, Assyrian, Scythian, New Babylonian, Old Persian, etc. (1224-302 B.C.); (6) Hellenistic, Jewish, Roman (301 B.C.-329 A.D.); (7) Byzantine (330-636 A.D.); and (8) Arabic, Crusader, etc. (636 A.D. to the nineteenth century). The base of the upper stratum of the Pre-Amenophis III. level at the south of the Tell is about 37 ft. below the top of the Arabic, or latest, level; and, to give some idea of the extent of the walls, and the debris yet to be removed, it may be mentioned that the original height of the mound, at the south, was 134 ft., and at the north 213 ft. The base of the mound is about 900 ft. long. The top of the Arabic level was 346 ft. below the Mediterranean.

Besides two new temples, which are respectively the fifth and sixth Canaanite temples found on the Tell, our present excavations have yielded some objects of great importance, including a door-jamb showing the portrait of the actual builder of the Temple of Dagon referred to in I. Chronicles, x. 10 (see page 857); bricks bearing the impressions of the feet of a child, dog, and gazelle; and a pot-handle inscribed with archaic Mediterranean linear signs (see page 856). The finds will be described in chronological order, commencing with the oldest level. Some most interesting objects have just come from the lower Pre-Amenophis III. level, among them a



3. "WE MAY PICTURE A LITTLE CHILD, WITH HER TWO PETS, A DOG AND A GAZELLE, RUNNING AND SKIPPING ABOUT": A 3200-YEAR-OLD BRICK FROM BEISAN WITH TWO IMPRINTS OF A CHILD'S FOOT, AND ONE OF A GAZELLE'S HOOF.

Photographs by Courtesy of Mr. Alan Rowe.

New Light on the Canaanites: Relics over 3000 Years Old.

DRAWINGS BY MISS D. BOULTON. BY COURTESY OF MR. ALAN ROWE, UNIVERSITY OF PENNSYLVANIA PALESTINE EXPEDITION. (SEE HIS ARTICLE ON ANOTHER PAGE)



RELICS FROM PALESTINE FOURTEEN CENTURIES BEFORE CHRIST: OBJECTS FOUND AT BEISAN.

The above objects are shown in their actual size, except Nos. 1, 2, and 15, which are half-size. The objects are: (1) Cylindrical pottery cult-object (base broken), connected with the Tammuz-Ashtoreth ceremony held at the beginning of vegetation. Flowers and branches with fruit were placed inside the pot; (2) Small twisted bronze rod; (3) Spear-head of bronze; (4) Dagger, evidently Hittite (parts of handle restored), like one worn by a warrior on the gateway of Boghaz-keui, the Hittite capital in Asia Minor. The head of his axe is identical with one found at Beisan in 1926; (5) Bronze staple; (6) Glass bead-

spreader; (7) Pottery figurine of the goddess Ashtoreth; (8) Lapis-lazuli scarab of Sesostris I., XIIth Dynasty, 1980-1935 B.C.; (9) Gold rosette; (10) Faience pendant; (11) Faience pendant; (12) Figurine of deity unidentified. Bronze covered with gold leaf; (13) Ivory inlay; seated figure of man with elongated head and prognathous features; (14) Ivory toilet-box for cosmetics; (15) Canaanite pottery lamp, with single spout; (16) Carnelian bead; (17) Small pillar-shaped stand for sacred object; (18) Cylindrical bead of glass; (19) Small pottery dish; (20) Glass bead; (21) Carnelian bead.

In an Isle of Eastern Colour: Funeral Pageantry in Bali.

FROM THE DRAWINGS BY GABRIELLE FERRAND. (COPYRIGHTED.)



A BALINESE MALE DANCER: PICTURESQUE DRESS AND CURIOUS ATTITUDES AND GESTURES.



A BALINESE PRIESTESS: A GRACEFUL FIGURE IN MAUVE AND GREEN.



A BALINESE ACTOR IN A GROTESQUE MASK AND HEADDRESS: A TYPICAL GESTURE OF THE HAND WITH ITS LONG, TAPERING NAILS.



BEARING GRACEFULLY ON HER HEAD A HIGH BASKET OF OFFERINGS: A BALINESE WOMAN.

THESE interesting water-colours, by a French woman artist, Gabrielle Ferrand, who lived for some time in the beautiful island of Bali, near Java, in the Malay Archipelago, illustrate some of the picturesque figures she saw at a royal funeral. "I arrived at Gainjar," she writes, "in the midst of the cremation ceremony which was due to take place during the week. Everything was gay with many-coloured flowers and materials of every hue; in fact, it all looked like a scene from the 'Arabian Nights.' Such a ceremony never takes place immediately after death, as it entails long and complicated rites, and the body is roughly purified with scented plants before cremation. There is music and ritual dancing, and the whole ceremony lasts for many days. On the day after the body has been burned, the ashes are flung into the sea. The Hindu-Balinese belief is that the spirit is not liberated from the body until the latter has been burnt, and in the flames and smoke the soul has been transported into another life. . . . There was a procession of women bearing offerings. They were all clothed alike in a black *kain* (skirt) and yellow *selendang* (bodice), and they walked slowly, with arms upraised, carrying on their heads vases full of fruits and flowers. The women marched with heads erect and downcast eyes, between two ranks of archers, who crouched down on the ground. The priestess was clothed in a skirt of mauve silk, with a double *selendang* of green and red, and a girdle of gold tissue. Her black hair was arranged in a striking coiffure, with a knot at the back, and a bunch of bright yellow flowers on top."



A PROCESSION OF BALINESE WOMEN BEARING OFFERINGS PILED HIGH ON VASES CARRIED ON THE HEAD: A REMARKABLE FEAT OF BALANCING, AT A ROYAL FUNERAL CEREMONY.

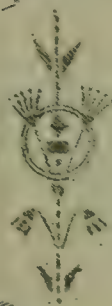
A NEW CHAPTER IN EGYPTIAN ARCHITECTURE: GREAT DISCOVERIES AT SAKKARA—3RD DYNASTY WORK 5000 YEARS OLD.



"ONE OF THE MOST EXTRAORDINARY FUNERAL APARTMENTS EVER FOUND":
A LIMESTONE ROOM WITH RECESSES FOR TILES AND FALSE DOORS, RECENTLY
DISCOVERED IN THE ANCIENT NECROPOLIS AT SAKKARA, NEAR CAIRO.



EARLY THIRD DYNASTY SCULPTURE: AN EXQUISITE LOW RELIEF OF
KING ZOSER (NETER KHET) AS KING OF LOWER EGYPT, ON A FALSE
DOOR IN A FUNERAL CHAMBER AT SAKKARA.



THESE photographs illustrate the remarkable new discoveries at Sakkara (an ancient necropolis fifteen miles south of Cairo on the edge of the Libyan desert), where for five years Mr. Cecil Firth has been excavating for the Egyptian Department of Antiquities. The site has already yielded great results, including the first stone buildings found in Egypt, a unique statue of King Zoser, of the Third Dynasty, and his temple precincts around the famous Step Pyramid. (These discoveries were illustrated respectively in our issues of October 18, 1924, February 28, 1925, and January 30, 1926.) The recent "finds" were the outcome of long and arduous diggings that involved much danger from subsidences and falls of roof. Finally the excavators reached a

[Continued below.]



A "GIGANTIC TASK" AT SAKKARA: THE THIRD DYNASTY WALL AND SUPERSTRUCTURE
BEING EXCAVATED (AT X) TO REACH A TOMB BELIEVED TO BE AT THE BOTTOM OF
A GREAT PIT FILLED WITH HUNDREDS OF TONS OF RUBBLE.

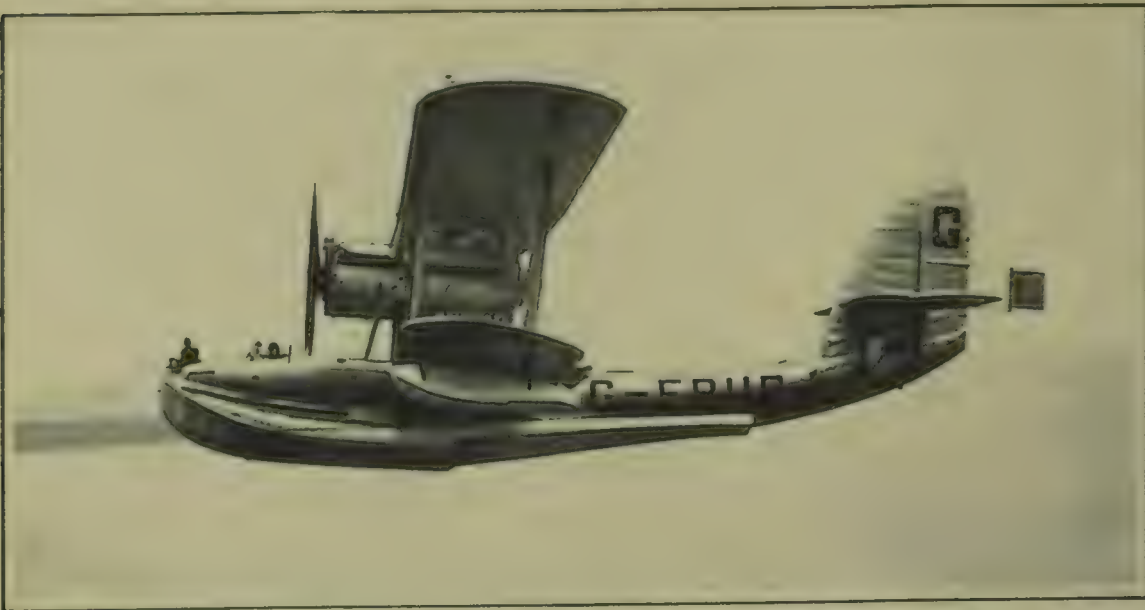


WONDERFUL BLUE "MAT" TILE-WORK: A CHAMBER AT SAKKARA
WITH AN ARCHED DESIGN INCLUDING SYMBOLS SIMILAR TO THOSE
FOUND IN TUTANKHAMEN'S TOMB, BUT 1700 YEARS EARLIER.

stairway "which [we read] turned out to be the entrance to one of the most extraordinary funeral apartments ever found. Beyond a low passage were two rooms lined with blue tiles. The second had three false doors with beautiful low reliefs of King Zoser. The first showed the king striding forward wearing the white crown. Each has an inscription giving his names. One room was tiled with large panels representing mat-work. Each had an arched design above, in imitation of a window, with mullions formed by *ded* signs of blue-tile-inlay, similar to those which decorated the outer shrine of Tutankhamen but are dated some 1700 years later. The work in both these rooms is amazingly good. The reliefs

particularly are exquisite, every muscle in each figure being clearly indicated. It is indeed a positive revelation to find such fine reliefs so early in the Third Dynasty. Behind a wall in one room were found passages which opened on the side of a huge pit filled with debris. The settlement of the masonry of the superstructure above indicates that this pit descends from the surface. It is on the excavation of this pit—a gigantic task, since it involves the removal of hundreds of tons of rubble—that Mr. Firth is now concentrating. Meanwhile, enough has already been found to force the re-writing of the history of Egyptian architecture and sculpture during the earliest and greatest period."

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



SIR ALAN COBHAM'S COMING SURVEY FLIGHT ACROSS AND ROUND AFRICA: HIS GIANT ALL-METAL SHORT "SINGAPORE" FLYING-BOAT, WITH 1400-H.P. ENGINES, BEING TESTED AT ROCHESTER.



AN ANTHROPOID GIANT: A HUGE MALE GORILLA, WEIGHING 450 LB., AND 5 FT. 8 IN. HIGH, SHOT BY COL. F. H. FENN, IN THE BELGIAN CONGO.



THE NEW BRITISH SILVER COINAGE (LOWER ROW) COMPARED WITH THE EXISTING COINS (UPPER ROW): (FROM LEFT TO RIGHT) THE OBERSE OF THE SIXPENCE, AND THE REVERSES OF THE SIXPENCE, FLORIN, CROWN, HALF-CROWN, SHILLING, AND THREEPENNY-BIT—SHOWING THE USE OF THE NATIONAL EMBLEMS OF THE ROSE, THISTLE, AND SHAMROCK ON THE NEW CROWN AND HALF-CROWN, AND OF ACORNS AND OAK TWIGS ON THE NEW SIXPENCE AND THREEPENNY-BIT.



HUNGARY HONOURS HER GREAT PATRIOT, WHO COULD NOT BE COMMEMORATED BY A STATUE DURING THE HAPSBURG RÉGIME: THE MONUMENT TO LOUIS KOSSUTH (THE CENTRAL FIGURE) RECENTLY UNVEILED AT BUDAPEST—AN OCCASION WHICH ATTRACTED IMMENSE CROWDS OF PEOPLE TO THE CAPITAL FROM ALL PARTS OF THE COUNTRY.

Sir Alan Cobham, the famous long-distance airman, is due to start on November 19 on another great flight, across and around Africa, with a view to fostering Empire air lines in that continent. The machine has been lent by the Air Ministry.—The great gorilla shown above was shot during a British expedition to the Belgian Congo led by Col. F. H. Fenn, D.S.O., and Mr. W. F. Burgess. The animal kept up a running fight for three hours, and charged several times. It was 5 ft. 8 in. high, 62 in. round the chest, and weighed 450 lb.—The new silver coins have been designed by Mr. George Kruger Gray. The crown-piece, which has not been struck since 1902, reappears with an entirely new reverse, including a wreath of rose, thistle and shamrock, national emblems absent from our coinage since the

last year of Queen Victoria. They are also on the new half-crown, whose shield of the royal arms is larger than before. The new florin bears the royal initial for the first time since William and Mary. The new sixpence differs in its reverse from the shilling, and has acorns and oak-twigs, like the new threepenny bit. All the coins have the same head of the King on the obverse, but in the sixpence and threepenny bit the inscription differs slightly from that on the larger coins.—The new monument to Louis Kossuth, the Hungarian patriot, who died in 1894, was unveiled in Budapest on November 6, and the occasion was made a national pilgrimage. Parliament Square in Budapest has been renamed Kossuth Square. The flanking statues of Kossuth's Ministers have been criticised as too despondent.

THE MOST ENGLISH OF SPORTS: THE HUNTING SEASON BEGINS.



WITH THE PRINCE OF WALES AND PRINCE HENRY AMONG THE FIELD: THE OPENING MEET OF THE QUORN—
ON THE WAY TO GARTREE HILL.

Fox-hunting, that most English of sports, is now, of course, in full swing. Following long-honoured custom, the Quorn held their opening meet at Kirby Gate, on November 7. Both the Prince of Wales and Prince Henry were out; and there was a crowd described as "record," not only at the meet, but on

Gartree Hill-top round the first draw. The first fox was marked to ground in the Cottesmore country. A second fox, from Adam's Gorse, led across the Burrough Flats, past John o' Gaunt Covert and Lowesby to Cold Newton. In our photograph the Prince is seen on the left, leading the field.

ABYSSINIA AND THE BLUE NILE DAM PROJECT: THE LOCALITY; AND A TYPICAL PROVINCIAL GOVERNOR.



ON THE BLUE NILE NEAR THE SPOT WHERE THE ABYSSINIAN GOVERNMENT PROPOSED (SUBJECT TO BRITISH APPROVAL) TO CONSTRUCT A DAM, FOR WHICH ESTIMATES WERE OBTAINED FROM AMERICAN CONTRACTORS—A SCHEME THAT HAS CAUSED ANXIETY IN EGYPT REGARDING THE WATER SUPPLY: A PANORAMIC VIEW OF THE TIS ESAT FALLS, SOME NINE MILES BELOW THE SOURCE OF THE BLUE NILE AT LAKE TSANA.



A SEVENTEENTH-CENTURY PORTUGUESE BRIDGE OVER THE BLUE NILE JUST BELOW THE TIS ESAT FALLS: A 25-FT. SPAN OVER A NARROW GORGE THROUGH WHICH PASSES ALL THE WATER FROM THE FALLS.



A TYPICAL EXAMPLE OF PROVINCIAL ADMINISTRATION IN ABYSSINIA, THE COUNTRY IN WHICH THE PROPOSED DAM ACROSS THE BLUE NILE WOULD BE MADE: THE DEDAJMACH, AIALEU, AN ETHIOPIAN BARON, GOVERNOR OF THE WOGERA, RECEIVING IN STATE HIS CHIEF VASSALS AT THE ENTRANCE OF HIS RESIDENCE.



ANOTHER VIEW OF PART OF THE TIS ESAT FALLS: PICTURESQUE RIVER SCENERY ON THE BLUE NILE IN THE REGION OF THE PROPOSED DAM, IN ABYSSINIAN TERRITORY.

Considerable perturbation was caused in Egypt recently by a report that Abyssinia had contracted with the J. C. White Engineering Corporation, of New York, to construct a dam across the Blue Nile near its exit from Lake Tsana. The Egyptian Cabinet met specially on November 6 to consider the matter, and cabled to the Prime Minister, Sarwat Pasha, then in London, pointing out that such a dam might endanger the summer water supply from the Blue Nile, and stating that the news had profoundly stirred Egyptian feeling. Sarwat Pasha consequently postponed his departure for several days, in order to interview Sir Austen Chamberlain. Further light was thrown on the subject later, when Dr. Wargneh C. Martin, the Abyssinian official in charge of public works, and representing the Regent, Ras Tafari, arrived at Liverpool from New York and made the following statement. As reported in the "Times," he said: "I have brought no contract or agreement for signature and none has been signed. If we wanted to build a dam across the Blue Nile near Lake Tsana, we could not do it under the Anglo-Abyssinian Treaty of 1902 unless the British Government approved. The British Government have wanted for a long time to control the

waters of the Blue Nile. They have asked for a dam. I was asked by the Abyssinian Government to go to America to see the White Corporation. Now I will go back to the Abyssinian Government and tell them what I have done. . . . I have come to England now for the purpose of seeing my children, who are at Chester, and not for the purpose of discussing the dam with the Foreign Office. The construction of the dam could not interfere with any British rights. The British Government want it, so that the Sudan cotton and other produce may be irrigated and cultivated. There is no misunderstanding whatever between the Abyssinian and British Governments. If the British Government now said they did not want the dam, there is an end of the matter. The Abyssinian Government has not asked for any loan. The Government will find all the funds necessary." When asked why a British engineering firm should not have been invited to submit a tender, Dr. Martin replied: "That has been under discussion, but I am not in a position to say anything. We have not seen any other firm except the White Engineering Corporation. Some time ago British engineers estimated the cost at £4,000,000."

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE GOLDEN WEDDING OF LORD AND LADY ABERDEEN: THE MARQUESS AND MARCHIONESS WITH FIVE OF THEIR BRIDESMAIDS—LADY MARGARET BICKERSTETH, THE HON. GEORGINA SCOTT, LADY EMMA CRICHTON, GRISELL LADY POLWARTH, AND MRS. WARDLAW-RAMSAY (LEFT TO RIGHT).



VISITING ENGLAND: THE QUEEN OF SPAIN AND THE PRINCESSES BEATRICE AND MARIA CHRISTINA, WHO ARE STAYING AT KENSINGTON PALACE.



MR. A. M. SAMUEL, M.P.

Promoted from Parliamentary Secretary, Department of Overseas Trade, to Financial Secretary to H.M. Treasury. Succeeds Lord Cushendun (Mr. Ronald McNeill).



IN THEIR WEDDING GARB: THE DUKE OF APULIA AND HIS BRIDE (PRINCESS ANNE OF FRANCE).

The Duke is twenty-nine, and is an officer in the Italian Army. The Duchess is twenty-one. Pictures of the wedding are given on page 867.



MRS. LAURA KNIGHT.

The well-known artist who has been elected an A.R.A. First exhibited in the Royal Academy in 1903. Reproductions of some of her pictures will be found on page 875.



MISS FLORENCE MILLS.

The coloured actress and comédienne, who died on November 1. In the intervals of her stage career did much to aid movements to raise the negro in the eyes of the world.



THE MUCH-DISPUTED GLOZEL DISCOVERIES: MEMBERS OF THE COMMISSION OF SCIENTISTS APPOINTED BY THE INTERNATIONAL CONGRESS OF ARCHAEOLOGY AT WORK ON THE SITE—MISS DOROTHY GARROD IN THE BACKGROUND (IN BERET).



MR. G. K. GRAY.

Designer of the new coins. Also designed the South African coinage, the "Canberra" florin, and the penny and halfpenny for Jersey. Now designing for Canada.

The wedding of Lord Aberdeen and the Hon. Ishbel Maria Marjoribanks, daughter of the first Baron Tweedmouth, took place on November 7, 1877.—Mr. A. M. Samuel was both a Parliamentary Secretary to the Board of Trade and an Under-Secretary for Foreign Affairs. He has represented the Farnham Division of Surrey since December, 1918.—Miss Florence Mills, who was seen here in "Blackbirds," not only had a most successful stage career, but devoted much time to good works. She was most charitable, and also made strenuous endeavours to raise the status of the negro race. On one night alone ten thousand negroes paid her silent tribute, filing past her coffin in a funeral chapel in Seventh Avenue, Harlem, and

there were remarkable scenes at the burial.—It was reported from Vichy a few days ago that the Commission appointed to investigate the much-disputed Glozel discoveries (illustrated in our issues of October 23, 1926, and September 24, 1927) had made very important "finds," one of which, it is said, proves the genuine character of the Glozel alphabet as regards the inscriptions on stone. Confirmation is awaited. The Commission includes Miss Dorothy Garrod, of Oxford, who is well known for her excavations at Gibraltar.—Mr. George Kruger Gray works in London. He designed the florin struck to commemorate the inauguration of the Parliament House at Canberra; and he is at work on two new gold pieces for Canada.

A REGAL WEDDING: THE DUKE OF APULIA AND PRINCESS ANNE.



THE DUKE OF APULIA AND HIS BRIDE, PRINCESS ANNE OF FRANCE: THE WEDDING PROCESSION LEAVING THE BASILICA OF SAN FRANCESCO DI PAOLA, NAPLES, AFTER THE RELIGIOUS CEREMONY.



FIGURES OF PARTICULAR INTEREST IN THE WEDDING PROCESSION: THE PRINCE OF PIEDMONT, CROWN PRINCE OF ITALY, WITH PRINCESS MARIE JOSÉ OF BELGIUM; THE DUKE OF AOSTA, FATHER OF THE BRIDEGROOM, WITH PRINCESS FRANÇOISE, SISTER OF THE BRIDE; AND THE DUKE OF GUISE, FATHER OF THE BRIDE, WITH THE DUCHESS OF AOSTA, MOTHER OF THE BRIDEGROOM.

The wedding of Princess Anne, third daughter of the Duke of Guise, head of the House of France, and Amedeus Duke of Apulia, eldest son of the Duke of Aosta, took place at Naples on November 5, with the utmost ceremonial. The bridal party drove from the Palace of Capodimonte; and the civil ceremony was performed in the Sala Torquato Tasso, in the Royal Palace, by Signor Tittoni, the President of the Senate, at eleven o'clock. Half an hour later the procession came from the Palace, and walked slowly across the Piazza to the

Basilica of San Francesco di Paola. Owing to the sudden indisposition of Cardinal Ascalesi, the Archbishop of Naples, Mgr. Beccaria, Chaplain-General to the King, conducted the religious ceremony. Amongst those present, apart from the families of the bride and bridegroom, were the King of Italy, the King of Spain, the Prince of Piedmont, the Duke of Genoa, the Duke of the Abruzzi, Princess Marie José of Belgium, Prince Cyril of Bulgaria, the Archduchess Maria Immacolata of Austria-Tuscany, and Prince Paul of Greece.

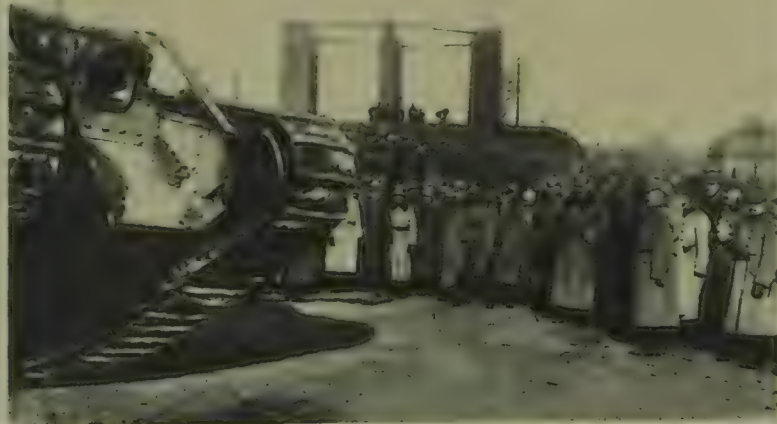
HOW GERMANY SAW THE WAR: PHOTOGRAPHS FOR BRITISH ARCHIVES.



GERMAN "FOG" APPARATUS IN ACTION ON THE WESTERN FRONT: ONE OF A SERIES OF OFFICIAL "ENEMY" WAR-TIME PHOTOGRAPHS RECENTLY ACQUIRED, BY EXCHANGE, FOR THE BRITISH IMPERIAL WAR MUSEUM.



PROCLAIMING THE PROWESS OF A FAMOUS GERMAN "ACE": A PHOTOGRAPH OF RICHTHOFEN'S ROOM, DECORATED WITH TROPHIES OF AIR COMBATS—NUMBER-PLATES OF ALLIED AEROPLANES.



THE KAISER (IN DARK FUR COLLAR, FACING TOWARDS THE CAMERA) AND HIS STAFF INSPECTING A CAPTURED BRITISH TANK: AN OFFICIAL GERMAN PHOTOGRAPH USED FOR PROPAGANDA DURING THE WAR.



GERMAN PALISADES ARRANGED TO DETONATE MINES USED AGAINST ADVANCING ALLIED TANKS ON THE WESTERN FRONT IN SEPTEMBER, 1918: AN INTERESTING REVELATION OF A HITHERTO UNFAMILIAR WAR DEVICE.

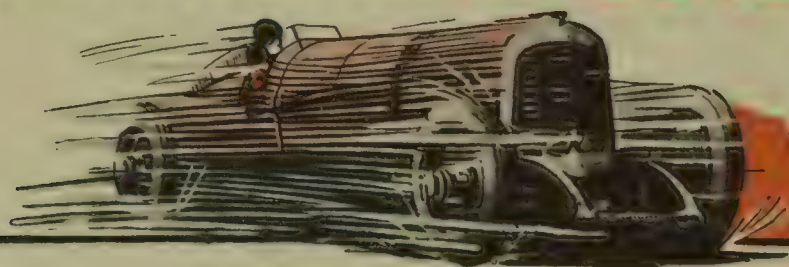


A GERMAN PROPAGANDA PHOTOGRAPH TO SHOW OPTIMISM IN THE HIGH COMMAND: THE KAISER (LEFT), CROWN PRINCE (RIGHT), AND HINDENBURG (SECOND FROM RIGHT), AT GENERAL HEADQUARTERS DURING THE WAR.

The photographic section of the Imperial War Museum has recently acquired a remarkably interesting series of German official photographs taken during the war and distributed for purposes of propaganda. They have been obtained by the Museum under a system of exchange which has been established with the Governments of Germany, France, and the United States. The German photographs, which are technically of high quality, are of special interest as showing how our erstwhile enemies visualised the war while it was going on; and, as the "Morning Post" aptly remarks, "it says much for the assuaging influence of time that the lapse of nine years has made it possible to regard this hostile

witness with a merely curious and quite untroubled eye." The librarian of the Imperial War Museum, Mr. H. Foster, states that the collection already includes over 100,000 photographs dealing with the three Services in all theatres of the war. Among them are about 5000 German photographs (official and unofficial), 3000 French, 2000 American, 2000 Rumanian, and large numbers of Australian, Canadian, and New Zealand records. The British photographs are so card-indexed that an ex-Service man could trace the very trench in which he fought, and one of the crew of a trawler or mine-sweeper could find a photograph of the vessel in which he served.

The Unparalleled Racing Successes obtained on **DUNLOP TYRES**



during
1927

MOTOR SUCCESSSES

March 13. GRAND PRIX D' OVERTURE—MONTLHERY.

Benoist—Delage—1st.

G. E. T. Eyston—Bugatti—3rd.

Feb. 4. MALCOLM CAMPBELL WORLD'S RECORDS—PEN-DINE.

Napier-Campbell "Bluebird" Flying Kilo 174.883 m.p.h. mean speed. Flying Mile 174.224 m.p.h. mean speed.

March 26. WORLD'S RECORD BY MAJOR SEGRAVE—DAY-TONA BEACH, FLORIDA.

Kilo 202.98 m.p.h. Sunbeam 1,000 h.p. Car. Mile 203.79 m.p.h. 5 Kilo 202.67 m.p.h.

April 24. TARGO FLORIO.

Unlimited Class. Matrassi—Bugatti—1st.
1,500 c.c. Class. Conelli—Bugatti—1st.

April 23. VOISIN WORLD'S RECORDS.

100 Kilo 127.47 m.p.h. Voisin,
Driver M. Marchand.
100 Mile 129.65 m.p.h.

May 17. ELDRIDGE WORLD'S RECORDS, 1,500 c.c.

100 Miles 113.480 m.p.h.
1 Hour 113.399 m.p.h.

May 27. WORLD'S 1 HOUR RECORD.

Voisin at Montlhery ... 206.5 K.M.

June 12. GRAND PRIX DE ROME.

2,000 c.c. Class, 1st. Nuvolari—Bugatti—
110 k.p.h. 1,500 c.c. Class, 2nd and 3rd.

June 18. J.C.C. MEETING. HIGH SPEED RELIABILITY TRIAL.

10 out of 11 Gold Medals.

June 18 & 19. GRAND PRIX ENDURANCE 24 Hrs. LEMAN. Rudge Whitworth Cup.

1st, 2nd, 3rd, 4th and 5th.

June 19. BOLOGNA GRAND PRIX, ITALY.

1st in 3 classes (1,100 c.c., 1,500 c.c., 2,000 c.c.)

July 3. FRENCH GRAND PRIX. (A.C.F.) MONTLHERY.

1st, 2nd and 3rd.

July 2. OPEN FORMULA RACE, MONTLHERY.

1st, 2nd and 3rd.

July 2. COUPE DE LA COMMISSION SPORTIVE.

17 Starters, 14 on Dunlop.

1st, 2nd, 3rd, 4th and 5th.

July 25. SAN SEBASTIAN GRAND PRIX.

1st, 2nd and 3rd.

July 31. SPANISH GRAND PRIX.

1st, 2nd and 3rd.

July 13. BELGIAN 24 HOUR RACE.

1st in 3 Categories.

Sept. 4. EUROPEAN GRAND PRIX.

1st, 2nd and 4th.

These are the greatest tests to which any tyres can be put—and they provide that exceptional knowledge and experience which maintains the supremacy of Dunlop Standard Motor and Motor Cycle Tyres.

MOTOR CYCLE SUCCESSSES

Jan. 1. SOUTH AFRICAN T.T. ... 1st

Feb. 19. COLMORE CUP TRIAL.—Colmore Cup and 5 other special cup awards on Dunlops.

Mar. 5. SOUTHERN SCOTT SCRAMBLE. The Scott Trophy and seven cups.

Mar. 12. VICTORY CUP TRIAL. Victory Cup—Geo. Dance. 10 special cups. 55 out of 60 Gold Medals.

Apr. 9. TRAVERS TROPHY TRIAL. Travers Trophy—F. W. Giles

Apr. 20. B.M.C.R.C. BROOKLANDS. 8—1sts.

Apr. 14. 200 MILES SIDECAR RACE, BROOKLANDS. 3—1sts. (350 c.c., 500 c.c., 1,000 c.c.)

May 15. ITALIAN GRAND PRIX. 4—1sts.

Apr. 24. CHAMPIONSHIP RACE ITALY, MACERATA. 2—1sts.

May 30-31. DURBAN-JOHANNESBURG RACE. 1st, 2nd and 3rd and all places from 5th to 19th.

May 1. 2nd CHAMPIONSHIP RACE, ITALY. 2—1sts.

May 15. HUNGARIAN T.T. over 500 c.c. Class. Won by Dr. Nandor Beezila—New Imperial.

June 25. DUTCH T.T. RACE. 1st Stanley Woods—Norton.

July 9. SWISS GRAND PRIX. 4—1sts.

July 3. GRAND PRIX DE EUROPE. 4—1sts. 2 2nds. 1—3rd.

July 17. BELGIAN GRAND PRIX. 3—1sts

June 15. TOURIST TROPHY RACES 17 & 19.

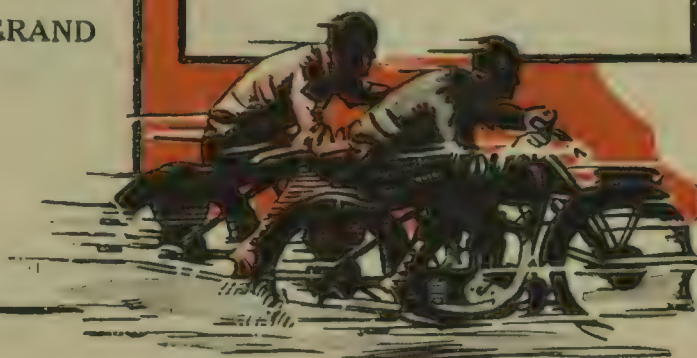
JUNIOR RACE. 19 out of 20 finishers. 2nd and 3rd.

SENIOR RACE. 17 out of 18 finishers Dunlops. 1st, 2nd, 3rd.

LIGHTWEIGHT RACE. All on Dunlops. 1st, 2nd 3rd.

July 9. 200 MILE SOLO RACES—BROOKLANDS. 1st, 2nd and 3rd in 250 c.c., 350 c.c. and 500 c.c. Classes.

WORLD'S CHAMPIONSHIP, 1927
and others too numerous to mention



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"INCLUDING PASSAGES HITHERTO WITHHELD": GREVILLE AND QUEEN VICTORIA.

"THE GREVILLE DIARY." Edited by PHILIP WHITWELL WILSON.*

IN this period of printed—and poster—personalities, it is a little curious that so much stir should have been made by "The Greville Diary" as now offered to a sensation-seeking world. Very naturally, Queen Victoria wrote of "*dreadful indiscretion*," "**DISGRACEFULLY bad taste**," and "the horrible book"; and Gladstone felt "profound concern and indeed more than concern." Very properly, Reeve retained in his private keeping passages that must have given the gravest offence in the 'seventies and 'eighties. But sovereign, statesman, and literary executor were of their age and too near to the men and women and manners discussed to be able to see "The Grunchers'" tittle-tattle in true perspective. Their descendants, recognising the garrulity and the credulity

the sale of the late King's wardrobe, which was numerous enough to fill Monmouth Street and sufficiently various and splendid for the wardrobe of Drury Lane. He hardly ever gave away anything except his linen, which was distributed every year. These clothes are the perquisite of his pages, and will fetch a pretty sum. . . . His profusion in these articles was unbounded, because he never paid for them, and his memory was so accurate that one of his pages told me that he recollected every article of dress, no matter how old, and that they were always liable to be called on to produce some particular coat or other article of apparel of years gone by. It is difficult to say whether in great or little things that man was most odious and contemptible." And: "*September 8, 1831*: . . . The Duke . . . talked of his extravagance and love of spending, provided that it was not his own money that he spent. . . . He always had money. When he died, they found £10,000 in his boxes and money scattered about everywhere, a great deal of gold. There were above 500 pocket-books of different dates, and in every one money—guineas, one pound notes, one, two or three in each. There was never anything like the quantity of trinkets and trash that they found. He had never given away or parted with anything. There was a prodigious quantity of hair—women's hair—of all colours and lengths, some locks with the powder and pomatum still sticking to them, heaps of women's gloves, *gages d'amour* which he had got at balls. . . ."

William IV. he treated in friendlier fashion, as "a kind-hearted, well-meaning, not stupid, burlesque, bustling old fellow, and if he doesn't go mad may make a very decent king." Yet he felt it incumbent upon him to write: "They say the King is exceedingly bullied by the *bâtards*"; and, of the amenities of Windsor Castle: "What a *changement de décoration*; no longer George IV., capricious, luxurious, and misanthropic, liking nothing but the society of listeners and flatterers, with the Conyngham tribe and one or two Tory Ministers and foreign Ambassadors; but a plain, vulgar, hospitable gentleman, opening his doors to all the world, with a numerous family and suite, a Whig Ministry, no foreigners, and no toad-eaters at all."

Chief interest centres, however, in the Sailor King's fatherly concern for the little Princess who was to succeed him, and his uncompromising, not to say threatening, attitude towards her ambitious mother, the Duchess of Kent, whose alleged dominance by Sir John Conroy, her private secretary, did not add to Greville's respect for her. There was venom, as well as determination, behind William's reported "*foudroyante tirade*": "I trust in God that my life may be spared for nine months longer, after which period, in the event of my death, no regency would take place. I should then have the satisfaction of leaving the royal authority to the personal exercise of that young lady" (pointing to the Princess), "the heiress presumptive of the Crown, and not in the hands of a person now near me, who is surrounded by evil advisers, and who is herself incompetent to act with propriety in the station in which she would be placed. . . . Amongst many other things I have particularly to complain of the manner in which that young lady has been kept away from my Court; she has been repeatedly kept from my drawing rooms, at which she ought always to have been present, but I am fully resolved that this shall not happen again. I would have her know that I am King, and I am determined to make my authority respected, and for the future I shall insist and command that the Princess do upon all occasions appear at my Court, as it is her duty to do."

This was on August 27, 1836. On June 21, 1837, Greville, who, in 1831, had written of Princess Victoria as "a short, vulgar-looking child," was to chronicle: "... The young Queen met the Council at Kensington Palace at eleven. Never was anything like the first impression she produced, or the chorus of praise and admiration which is raised about her manner and behaviour, and certainly not without justice. It was very extraordinary, and something far beyond what was looked for. . . . She bowed to the Lords, took her seat, and then read her speech in a clear, distinct, and audible voice, and without any appearance of fear or embarrassment. She was quite plainly dressed, and in mourning. After she had read her speech, and taken the oath for the security of the Church of Scotland, the Privy Councillors were sworn, the two Royal Dukes first, by themselves; and as these two old men, her uncles, knelt before her, swearing allegiance and kissing her hand, I saw her blush up to the eyes, as if she felt the contrast between their civil and their natural relations, and this was the only sign of emotion she evinced. Her manner to them was very graceful and engaging; she kissed them both, and rose from her chair and moved towards the Duke of Sussex, who was farthest from her, and too infirm to reach her. . . . She appeared . . . to be awed, but not daunted." And concerning her next Council, Greville noted: "She looked very well, and though so small in stature, and without much pretension to beauty, the gracefulness of her manner and the good expression of her countenance gave her on the whole a very agreeable appearance, and with her youth inspire an excessive interest in all who approach her, and which I can't help feeling myself."

That interest the diarist never lost. At times he was censorious. "The Queen has no conversation whatever." "She has made herself the Queen of a party, and is at no pains to disguise her hatred of anything in the shape of a

Tory. Her Court is a scene of party and family favouritism." She was dangerously "positive" and "excitable." And at the time of her marriage there was the record: "She has been as wilful, obstinate, and wrong-headed as usual about her invitations, and some of her foolish and mischievous Courtiers were boasting that out of above 300 people in the Chapel, there would only be five Tories; of these five, two were the Joint Great Chamberlains Willoughby and Cholmondeley, whom they could hardly omit, and one Ashley, the husband of Melbourne's niece, the other two were Lord Liverpool, her old friend, and the Duke, but there was a hesitation about inviting them."

But Greville could not conceal—even if her had wished to do so—those qualities that made the name Victoria one to be revered.

Of the coronation he wrote: "There was a great demonstration of applause when the Duke of Wellington did homage. Lord Rolle, who is between eighty and ninety, fell down as he was getting up the steps of the throne. Her first impulse was to rise, and when afterwards he came again to do homage, she said: 'May I not get up and meet him?' and then rose from the throne and advanced down one or two of the steps to prevent his coming up, an act of graciousness and kindness which made a great sensation. It is, in fact, the remarkable union of naïveté, kindness, nature, good nature, with propriety and dignity, which makes her so admirable and so endearing to those about her, as she certainly is." And there is: "(Clarendon) said that the manner in which the Queen in her own name, but with the assistance of the Prince, exercised her functions, was exceedingly good, and well became her position and was eminently useful."

Thus it continues—criticism with an acknowledgment of much worth. No; Queen Victoria emerges unscathed from amidst a welter of words and wisecracking.

For the rest, we have but to point out the obvious fact that, however much we may disagree with the arrangement of the matter old and new, with excisions and retentions, the new volumes contain a great deal that is valuable, more that is thought-provoking, still more that is

THE GREVILLE DIARY: AN EXCERPT FROM THE MS.,
PART OF WHICH IS IN CIPHER.

Discussing the matter the other day, with a representative of the "Daily Mail," an official of the Manuscripts Department of the British Museum said: "The manuscript was given to the Museum in 1895 by Mrs. Reeve, wife of Henry Reeve, who edited the memoirs of Greville for publication. A condition of the gift was that the manuscript should be locked away for twenty-five years. This period expired in 1920; but it was not till between two and three years ago that the Trustees decided to allow the public access to the manuscript. Some of the memoirs are in cipher, but the cipher is easy to read."

of the cynical, "gurnalising" keeper of the Red Books, ranking him less as historian than as memoir-writer pandering to posterity, should scan his "revelations" for what they are—the jottings, often the jaundiced jottings, of a gossip in whose school for scandal the characters left behind were most meticulously dissected.

All of which is to indicate that the new volumes may be taken too seriously as mirroring faithfully the days in which their contents were set down: reading should not necessarily be believing, despite the "Dictionary of National Biography's" verdict of "perfect impartiality." In justice to Greville, however, it should be remembered that the most discussed of all the statements in the 100,000 words now first issued—to add spice to the extracts from the known Memoirs—has been discredited, thanks to the *Standard*, which, by comparison of originals, has shown that the sentence published as an assertion by Greville, through Clarendon, that Queen Victoria was "kept in order by fear of her husband, who she thought would poison her, of which he is very capable," referred not to the Queen and the Prince Consort, but to the Queen of Naples and "Bomba"! Yet the Editor says: "The necessities of history compel us to add a later passage hitherto suppressed!"

The fact is that, on the whole, the diarist was comparatively sympathetic when he was dealing with the great Queen, although it is evident that he was not one of her fervent admirers.

He was caustic about George III. The Duke of York he judged "not clever," but "the only one of the Princes who has the feelings of an English gentleman." As to the rest of the Royal Family, he was, for the most part, vitriolic. George IV. was a "creature." Of his surroundings he said: "A more despicable scene cannot be exhibited than that which the interior of the Court presents—every base, low, and unmanly propensity, with selfishness, avarice, and life of petty intrigue and mystery." And there are such entries as: "*August 3, 1830: . . . I went yesterday to*

* "The Greville Diary: Including Passages Hitherto Withheld from Publication." Edited by Philip Whitwell Wilson. Two Vols. (William Heinemann, Ltd.; 36s. net.)



THE DIARIST: CHARLES CAVENDISH FULKE GREVILLE
(1794 - 1865).

Greville was the eldest son of Charles Greville, grandson to the fifth Lord Warwick, by his wife, Lady Charlotte Cavendish Bentinck, eldest daughter of William Henry, third Duke of Portland. For a while he was a page to King George III. He became Clerk to the Privy Council in 1821, and he held the post until 1860. The *Memoirs* as originally published were issued in three series—one for 1817-37 (three volumes, published 1875); and two for 1837-1860 (three volumes, 1885; two volumes, 1897).

piquant. They will certainly be a "best-seller," especially, we may prophesy, in the United States, where the definition of History is not always the same as it is here! And, for the curious in such things, they will provide an intriguing occupation: find the 100,000 words hitherto withheld!

E. H. G.

THE WORLD OF SCIENCE.

MIDGES—OR "PIN-PRICKS."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

JUST now I am feeling very sore, and sorry for myself: I have been stung. Three days ago I spent an afternoon in the beautiful pine-woods at Oxshott, and a deep peace fell upon me—at least for a little while. For presently I began to feel as though I were being bitten, yet at first I could see no enemy. Then I discovered who were my tormentors. Over the wind-screen in front of me moved innumerable tiny glistening points. I took off my hat, knowing well what I should find. Under its brim were thousands of those little terrors of the countryside—midges, of more than one species of the genus *Ceratopogon*, near relations of the gnats and mosquitos. I felt like Gulliver in the hands of the Lilliputians, for escape there was none.

To-day my forehead, hands, wrists, and ankles are thickly embossed with unsightly and most painful red bumps, which keep up an intolerable itching. I find but small consolation in being told that these little pests are far more numerous in Scotland than in England, or that in Cambridge the two most trying to live with are the species known respectively as *Ceratopogon pulicarius* (Fig. 3) and *C. bipunctatum*. Nevertheless, in moments of ease I cannot avoid reflecting that these same midges have a most interesting life history, for there are many species, and they present very diverse modes of life, at any rate while

locomotion. The surface of the body is finely striated, while internally its two most interesting features are the long digestive tube, running along its whole length, and a pair of very delicate breathing tubes.

The winter is passed in this larval stage, the adult fly appearing in May or June, when the females lay about a hundred eggs, enclosed in a star-shaped mass

perfectly fashioned as in any of the giants among insects. Fearfully and wonderfully indeed are they made! Now let me say a few words about a near relation of *Ceratopogon*. This is the small "gnat-like" insect so often seen on our window-panes during the summer. It is quite harmless, for it passes its winged stage fasting, its mouth-parts having become so degenerate as to be useless. They can easily be distinguished from gnats, or "mosquitos," by the fact that they raise the front pair of legs in the air as though they were antennæ instead of the hind pair. The male, as will be seen in the illustration (Fig. 2), has wonderfully plumed antennæ, those of the female being of much simpler structure.

The larval stage is passed in burrows in the mud at the bottom of streams and pools. To this end it has red blood, due to the presence of hæmoglobin, as in our own blood. Since the skin is transparent the

worm-like body is blood red, and hence easily recognisable. The segment next behind the head carries a pair of feet armed with hooks, used for grappling; while the last segment of the body bears a similar pair of limbs for holding on to the burrow. Catch a small specimen and lay it in a little cell made of cotton-wool; put on a cover-glass, flood with water, and place under the microscope. It will prove a most fascinating object, for, the body being quite transparent, the whole of its internal structure, including the pulsating heart and the muscles moving the jaws, can be plainly seen.

I have touched upon a theme on which I could discourse for weeks and still leave it unexhausted. Some of my readers may be tempted to take up the subject. If they will begin with the life-histories of the various species of *Ceratopogon* they will indeed do useful work, for we have a great deal yet to learn concerning them, especially those that take such delight in making us miserable.



FIG. 2.—THE GNAT-LIKE BUT HARMLESS MIDGE, *CHIRONOMUS*: (LEFT) MALE, WITH WONDERFUL PLUMED ANTENNÆ; (RIGHT) FEMALE; (ABOVE) THEIR RESPECTIVE ANTENNÆ (ENLARGED).

The midge *Chironomus* is very like a gnat in appearance, but is smaller and quite harmless. The male (left) has large and very wonderfully plumed antennæ. These in the female (right) are much smaller, and simpler in structure. From the presence of hæmoglobin the blood of the larvæ is red, giving the body the appearance of a red worm.

in the larval state. And since one of my readers recently wrote me a tale of woe matching my own regarding them, I venture to think the information I have gleaned concerning them may prove interesting to many.

While some of these larvæ are aquatic, others are terrestrial, though the adult midges to which they give rise present no important structural differences, save that the species derived from aquatic larvæ have naked wings, while those with a terrestrial habitat have hairy wings. The commonest of the aquatic larvæ is that of the species known as *Ceratopogon bicolor* (Fig. 1). It is a long, slender, worm-like creature, found in pools, and commonly entangled in the *convex* floating at the surface. The head is long and slender, and there are no legs. At the tail-end is a tuft of bristles which can be turned forwards or backwards, serving either as an anchor or a means of

locomotion. The surface of the body is finely striated, while internally its two most interesting features are the long digestive tube, running along its whole length, and a pair of very delicate breathing tubes. The larva of *Ceratopogon bicolor*, very common in pools, is long and worm-like, but the body is formed by a number of segments. At the tail-end are a bundle of spines which can be turned forwards or backwards, to serve either as an anchor or for locomotion.

of jelly. In some other species of this genus the eggs are enclosed within a sort of rope of jelly, nearly an inch long. Such ropes are often to be found at the edges of stone fountains in gardens, or in water-troughs by the roadside. Each is moored to the bank by a thread which passes through the middle of the rope in a series of loops, and then returns in as many reversed and overlapping loops, lock-stitch fashion. This rope, by the way, is invisible in its natural state, but can be made at once apparent by dipping the whole egg-mass into boiling water. This mooring-rope plays an important part, since it enables the egg-mass to rise and fall with the stream, and the eggs to get all the sun and air they need; while they are further protected against predatory insects and water-moulds.

The habitats of the land-dwelling larvæ of *Chironomus* are by no means so well known—some, indeed, have yet to be discovered. But some we know pass their larval life within the tissues of mushrooms and other fungi, or under the bark of decaying trees, even in our gardens—hence their unwelcome appearance on the lawn on summer evenings. There is, indeed, a "fly in the ointment" where the peace of one's gardens is thus invaded, so that one naturally turns, not so much to thoughts of vengeance as of eviction—a by no means easy task. But it is something to have at least a clue as to where the search for the fountain of the mischief is to be made.

Now it will be remembered that I pointed out that the midges hatched from aquatic larvæ had naked wings—that is to say, perfectly transparent—while those hatched ashore had hairy wings. This information will be quite useless save to those who are prepared to take a little trouble. And, to begin with, you have first to catch your midge. You cannot pounce upon it with a fierce "Got you!" For you will find it most disconcertingly small. How, then, is it to be caught? And how are its wings to be scrutinised when the capture is made? Proceed, then, to spread a very thin layer of gum over

pieces of glass, and swish them about in the air, or place them in various parts of the lawn, and near shrubs and trees. Some midges are bound to stick to the film of gum, and these must be very carefully examined with a pocket-lens of fairly high power, or, better still, under a microscope. By using a piece of glass, light is enabled to illuminate the whole of these frail bodies, and especially their wings.

As Kipling reminds us, "The female of the species is more deadly than the male," for the females of *Ceratopogon* alone bite. And this they do by means of lancet-shaped jaws. In the males the antennæ are large and plume-like; in the females quite small. When seen under the microscope our resentment will of a certainty give place to wonder at the exquisite perfection displayed in the structure of these tiny bodies. Muscles and nerves and breathing-tubes, the jointed limbs and segmented body, are here all as



FIG. 3.—CALVERLEY'S "USUAL EVENING MIDGE"? *CERATOPOGON PULICARIUS*, A VERY VIRULENT TYPE COMMON IN CAMBRIDGE, WITH TRANSPARENT WINGS. (MUCH ENLARGED.)

This is a greatly enlarged picture of *Ceratopogon pulicarius*, one of the midges so common in Cambridge, and very virulent in its bite. The larva is aquatic, and it will be noted that the wings are perfectly transparent. Calverley, the Cambridge poet, had perhaps suffered from it when he wrote: "And the usual evening midge Has settled on the bridge Of my nose."

PLANET LANDSCAPES PICTURED BY AN ASTRONOMER: I.—MERCURY.

A SERIES DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY SCRIVEN BOLTON, F.R.A.S. (COPYRIGHTED.)



ON THE PLANET LATELY IN "TRANSIT": CONJECTURED MOUNTAINS OF MERCURY—A SMOULDERING WORLD
WHERE TIN WOULD MELT, WITH THE SUN $4\frac{1}{2}$ TIMES LARGER THAN WE SEE IT FROM EARTH.

We begin here a new series of great interest picturing surface conditions on the planets as deduced from the known facts of astronomy. The transit of Mercury across the Sun, predicted for November 10, lends topical interest to that planet, which may also appropriately come first as nearest the Sun. "Mercury," says Mr. Scriven Bolton, "is bombarded by formidable solar heat, sevenfold the amount we get. To a Mercurial inhabitant, the Sun would appear $4\frac{1}{2}$ times larger than it does to us, pouring its heat upon what we perceive to be a wrinkled and mountainous surface, similar to that of the Moon, and literally smouldering. The Mercurial atmosphere, however, possesses greater density than ours, and is apparently loaded with prodigious masses of smoke and cloud

which must shield the surface from the relentless heat. Even so, the solar heat at Mercury's distance is 410 degrees Fahr., a temperature which might well represent the melting point of tin. If, as is assumed, Mercury's day is similar in length to ours, and its axis is inclined at an angle of only 20 degrees to its orbit, the equatorial regions must be the coolest part, and the polar regions the hottest. It is, then, along the equatorial zone where certain forms of vegetation and animal life may thrive, albeit here, at midday in summer, even under a dense canopy, temperature may equal that of boiling water. Elsewhere the requisite conditions for life are presumably absent, and the planet may be termed a scorched, barren world."

THE WORLD OF WOMEN.

Gifts for the Poor.

The Queen could not have been more congenially employed than she was during several days last week, helping to check and sort thousands of the garments that had been sent to her own section of Queen Mary's Needlework Guild. She went out early each morning to the gallery set apart at the Imperial Institute for this great collection of garments, and, with an apron over her black dress, she checked with a list each garment taken out of the parcels, and she examined thousands of garments in the general collection. She had the double pleasure of appreciating the work that had been done for the Guild by women in every section of the community and in all parts of the country, and of picturing the people in hospitals, welfare centres, and poor homes who would receive the nice new clothes. Everything sent to the Guild, from babies' socks to men's clothes, is new.



ENGAGED TO LORD SETTRINGTON: MISS ELIZABETH GRACE HUDSON.

Wandering Princesses.

London will miss those kindly and energetic sisters, Princess Helena Victoria and Princess Marie Louise, who are going to spend the winter months in Africa. Princess Helena Victoria is now on her way to South Africa, where she will stay for some months with the Governor-General, the Earl of Athlone, and Princess Alice. It will be a pleasant visit, for the Princess is a delightful guest; the South Africans will be delighted to meet her once more, and she will see some of the most interesting parts of the country. Princess Marie Louise, having made a tour of the Gold Coast, is now going to see something of the other side of the continent, and one hopes she will write a book about her experiences there. It is as well that she is not accompanying her sister, for she can write some more excellently descriptive letters to her as she did from the Gold Coast, and base her book on them. She will stay with Sir John and Lady Chancellor, who know that part of Africa well.

Laura Knight, A.R.A.

If it had been known that the Royal Academy would this month elect a woman Associate, there would have been much discussion outside as to whether the honour would fall to Mrs. Laura Knight or the brilliant young artist, Mrs. Dod Procter, who won such distinction with her picture, "Morning," in the Royal Academy's last exhibition. Mrs. Procter may well be the next, and meanwhile there is much satisfaction that a second woman has been admitted—Mrs. Swynnerton, of course, became an A.R.A. five years ago—and that it is Laura Knight, an artist of great vitality, whose work always interests the public and provokes discussion among the artists. When Mrs. Swynnerton was elected the news was brought to her hot-foot by three models, who had raced down from Burlington House, each hoping to be the first and to receive the customary tip. She was so surprised and incredulous that one of them promised to return the tip if the news proved untrue. Mrs. Knight had heard her news from a friend by telephone before three models arrived at her home in St. John's Wood, but each of them got the expected guinea.

Dukes' Heirs.

Next to hearing about the engagement of a royal Prince the public is interested when it learns of the engagement of a Duke or his heir, and there have been four of these this year. In the first case, only a few people had heard that Lord Mandeville,

heir to the Duke of Manchester, was engaged to an Australian girl before his marriage was announced. Soon after that the Marquess of Hamilton, eldest son of the Duke of Abercorn, became engaged to Lady Kathleen Crichton, sister of the Earl of Erne; and a few weeks ago the younger set especially was deeply interested in the news that the young Lord Settrington, son of the Earl of March, and heir to the Duke of Richmond and Gordon, was engaged to Miss Elizabeth Hudson, the youngest daughter of the Vicar of Wendover. The latest engagement is that of the Hon. Janet Aitken, the only daughter of Lord and Lady Beaverbrook, to Mr. Ian Douglas Campbell; and this is of rather special interest, because Mr. Campbell is the heir-presumptive to the great Dukedom of Argyll. The present Duke, who is fifty-five and is generally regarded as a confirmed bachelor, succeeded his uncle, the husband of the beloved Princess Louise.

Mr. Ian Campbell, whose mother was an American lady, is the grandson of the Duke's brother, the late Lord Walter Campbell. Miss Janet Aitken, who is only nineteen, was one of last year's débutantes. She is tall and dark, fond of dancing, and a good sportswoman. The marriage will probably take place in London next month.

Miss Dorothy Garrod.

It would seem disrespectful to refer to a woman scientist who has recently been honoured by the International Institute of Anthropology as a girl, but Miss Dorothy Garrod, to whom the Institute has

She intends to continue her explorations presently, but in another field.

A Windsor Romance.

In these days, when so many young marriages are taking place, it is interesting to note that the two Barons who have just become engaged are in their thirties. Lord Rossmore, who succeeded his father, the fifth Lord Rossmore, six years ago, is thirty-five years of age, and his chief concern for the last few years has been his jam factory at Slough, which is within easy reach of Queen Anne's Cottage, Windsor, the home of the lady to whom he has become engaged, Mrs. Dolores Cecil Lee, daughter of Lieutenant-Colonel J. A. Wilson, late Indian Army. Mrs. Lee's mother, Mrs. J. R. Birch, lives at Kinross, Hampton Court, while Lord Rossmore lives with his mother at Stud Court, Hampton Court; the beautiful apartments which were lent to his father by the King.



ENGAGED TO MR. JOHN DE PARIGAULT GURNEY MAYHEW: THE HON. ROSEMARY CARY, ELDER DAUGHTER OF VISCOUNT AND VISCOUNTESS FALKLAND.

A Bride from Norway.

The engagement of Lord Glentanar has also its widespread domestic interest, for he, like his father, the first Lord Glentanar, is a director of J. and P. Coats, the cotton-thread manufacturers. The title is taken from Glen Tana, where he has a beautiful home. This bachelor in his early thirties is marrying a tall and pretty Norwegian girl whom he met when she was visiting friends in Scotland during the summer, Miss Grethe Thoresen, second daughter of Mr. Thor Thoresen, a wealthy shipowner of Oslo. Lady Glentanar, his mother, is a notable hostess. She entertained many friends in the autumn at Glen Tanar, where Lord Glentanar, who is a fine musician, has lately installed a magnificent organ in the ball-room. He has also built a stage there, for he delights in amateur theatrical performances. One of his sisters is the Marchioness of Douro, wife of the Duke of Wellington's heir.



THE COMPETITION FOR THE ALFRED HUTTON MEMORIAL CUP: FRÄULEIN MAYER, OF GERMANY, THE WINNER (RIGHT); AND MRS. FREEMAN, OF GREAT BRITAIN, SECOND.

The semi-final and final pools of the fencing competition for the Alfred Hutton Memorial Cup were fought at Bertrand's on Nov. 4. The result was: Fräulein Mayer, no defeat; Mrs. Freeman, one defeat; Mlle. Prost and Mlle. Addams, each three defeats; and Miss Davis and Miss Daniell, four defeats each.

awarded the Prix Hollandais, worth over £600, for the best work of the year in physical anthropology, is technically entitled to that description. She gave an account of her work at a meeting of the Royal Anthropological Society the other evening, and great scientists listened to her with keen interest or discussed her great find. She is a nice-looking girl, with a very pleasant voice.

One suspects her of intense enthusiasm, and the story she told was one for jubilation, but she told it very serenely, knowing that her audience would understand the thrill that came when, after digging away patiently at the ages-old deposits on a narrow strip at the base of Gibraltar Rock, and clearing away the sand that filled a cave, she exploded a huge rock and among the shattered fragments around discovered an embedded bone which seemed worth investigating. It was; for when, with infinite care, she detached it from the matrix, it proved to be part of a human skull, and other pieces were discovered in other stones, till she was able to bring home enough fragments to convince European scientists that it was the skull of perhaps the earliest type of man known to have existed. Afterwards she went back and dug out more bones. In learned terms the meeting discussed the fragments, concluding that the skull was probably that of a five-year-old Neanderthal boy. Miss Garrod, who is the daughter of Sir Archibald Garrod, Regius Professor of Medicine at Oxford, has studied in France, and she has now gone back to Paris.



HAVING AN EXHIBITION OF HER FROM-THREE-TO-SIXTEEN PICTURES: MISS JACYNTH PARSONS, WHO IS NOW SHOWING HER WORK AT THE MEDICI GALLERIES.

Miss Jacynth Parsons, who is now having an exhibition of her paintings and drawings done from the age of three, is only sixteen. Her latest work is the illustration of "Songs of Innocence," by William Blake, which has been greatly praised by W. B. Yeats, the Irish poet.

BY THE NEW WOMAN A.R.A.: THE ART OF MRS. LAURA KNIGHT.



"A NEGRO MOTHER": A NEGRESS OF MATRONLY TYPE. IN THE UNITED STATES.



"MOTHER AND CHILD": A REMARKABLE PICTURE BY MRS. LAURA KNIGHT, THE NEW A.R.A.



"A NEGRO 'FLAPPER'": AN AMERICAN NEGRESS OF THE YOUNGER GENERATION, WITH CROPPED HAIR.



"THE SEA GIRL": A NOTABLE PICTURE BY A WOMAN ARTIST WHO AS A STUDENT WAS NOT ALLOWED TO PAINT FROM THE NUDE.



"THE CIRCUS GIRL": AN EXAMPLE OF MRS. LAURA KNIGHT'S MANY STUDIES OF THE ENTERTAINMENT WORLD.



"AGE": A POWERFUL DELINEATION OF "WRINKLED ELD," BY MRS. LAURA KNIGHT, THE NEW A.R.A.



"SLEEP": ONE OF MRS. LAURA KNIGHT'S STUDIES OF NEGRO CHILDREN DURING HER VISIT TO THE UNITED STATES IN THE EARLY PART OF THIS YEAR.

"AWAKENING": AN APPEALING STUDY OF NEGRO CHILDHOOD BY MRS. LAURA KNIGHT, DONE DURING HER RECENT VISIT TO AMERICA.



Mrs. Laura Knight, whose recent election as an Associate of the Royal Academy has caused much interest, is the second woman to become an A.R.A. in recent times, the first being Mrs. Annie L. Swynnerton, who was elected in 1922. Two women, however—Angelica Kauffmann and Mrs. Moser—were original members of the Royal Academy in 1769. Mrs. Knight is a daughter of Mr. Charles Johnson, and was born at Long Eaton, in Derbyshire. In 1903 she married Mr. Harold Knight, the portrait-painter, who was a fellow student with her at the Nottingham Art School. "In those days" she recalls (as quoted by the "Daily Mail") "women were not allowed to paint from the nude, and we had to study such parts of the human form as were revealed to us by the school censors. For years I have

visited the theatres to draw ballet girls." Her picture in this year's Academy was "Dressing for the Ballet," and her "Carnaval" is in the Manchester Art Gallery. She first exhibited at the Academy in 1903, and her work is represented in many public galleries in this country, as well as in the Dominions and America. She was awarded a gold medal at San Francisco in 1915, and served on the jury of the International Art Exhibition at Pittsburgh in 1922. Her studies of coloured women, of which we reproduce examples here, were made during another visit to the United States this year. Mr. A. J. Munnings, R.A., has said: "I regard Mrs. Knight as the greatest painter of open-air and sunlight we have had in this country. It was her pictures of children bathing that really secured her election."

Fashions & Fancies

Famous Paris Frocks.

mode on its own. great favourite for evening frocks, since Paquin uses it for a lovely creation of shell-pink, the shiny side of the material introduced in flat insertions running towards the centre. From here spring several inverted godets, escaping from a large buckle of flashing diamanté. Worth, too, has designed a lovely black evening frock in satin, with a cross-over corsage and dipping draperies at one side formed by a long sash, of which the loop and the long end are beautifully embroidered in silver. These dresses are to be seen at Marshall and Snelgrove's, Oxford Street, W., where there are many models which have flown straight from Paris. One by Lelong is expressed in peacock-blue ring velvet; and spread diagonally across the front of the frock is exquisite diamanté embroidery rather in the form of two crossed peacocks' tails. Grey for the evening is a new vogue this season, and in another dress Lelong has used a delicate nuance of dove-grey, blending exquisitely with delicate embroidery in tiny crystals and larger sapphires, rather like a spraying of star-dust. Georgette embroidered all over with tiny gold beads, so minutely done that it looks like lace, is a triumph of Chanel, the dress very slender and with dipping draperies at one side. The actual skirt slants in fluted tiers in another dress of Chanel's, carried out in coffee-coloured lace.

It is sufficient for a frock to be signed by one of the famous Paris *couturières* for it to launch a new Reversible satin has become a

PARIS SENDS MANY AMBASSADORS TO LONDON IN THE WAY OF FROCKS, EACH SIGNED BY A NAME WHOSE FAME IS INTERNATIONAL.

any trimming whatsoever. It is crossed with narrow diagonal panels of the same material, inserted quite flat, which divide into loose pennons of different lengths at the edge of the frock, giving an uneven hem line.

Well-Cut Coats and Skirts.

Every well-dressed woman who spends frequent week-ends in the country needs a coat and a

correctly cut tweed suit such as those pictured here. They were built by Kenneth Durward's, of Conduit Street, W., whose faultless tailoring is well known. The coat and skirt can be made to measure from 10 guineas. Then there are ready-to-wear coats and skirts at 8 guineas, available in a large variety of tweeds and sizes. Plain West of England coats can be obtained from 6 guineas, and tweeds from 8 guineas. Any kind of fur may be added. Then there are suède coats for 5 guineas which are ideal for golf; and cashmere scarves to match all sports costumes are 15s. and 1 guinea. These, by the way, are suitable for winter sports, as they are so smooth the snow cannot collect.

House Coats for Afternoon and Evening.

A very useful as well as attractive item of every woman's wardrobe is the full-length house coat on this page, which is of velvet brocaded ninon in soft colours, bordered with black georgette and trimmed with fur. For informal bridge parties at home it is a delightfully easy garment to slip on in a moment. There are many of these attractive affairs to be found at Robinson and Cleaver's, Regent Street, W., ranging from 6½ guineas upwards. Decorative sleeveless coatees are another speciality, such as the one sketched, which is of black velvet with coloured embroidery and a crochet border. These are from 89s. 6d. A plain velveteen coatee bound with braid can be secured for 18s. 9d., and others trimmed with snake-skin cloth are 21s. Well-cut little velvet coats are 20s.

An Expanding Arm-Chair.

In these days of small rooms, where every inch is valuable, a huge invalid-couch is a very cumbersome object. But there is no such drawback about the comfortable reclining chair pictured on the left, which is shown almost fully extended, but which can contract, by pressing a button, into an ordinary arm-chair such as you would see in any comfortable



These perfectly tailored models for fine days in town and country are built by Kenneth Durward, of Ulster House, Conduit St., W., in the finest tweeds and West of England cloths.

room. It is the Burlington chair, designed by Foot and Son, of 168, Great Portland Street, W. The front leg-rest is adjustable, and slides in until it is completely hidden, and the back raises itself automatically. The sides open to allow easy entrance and exit, and the price is only £25, a very moderate one considering its manifold advantages. Another very compact article of furniture built by this firm is the Adapta bed-table, which has a multitude of uses. It can be adapted for use over bed, couch, or chair, can form a reading-stand, writing-table, music-stand, card-table, etc. The price is 3 guineas.



black velvet edged with gold fringe. Ring velvet, which is usually plain at night, is printed in quite bright colours for the daytime, and its peculiar sheen enhances the richness of the colourings. There is a lovely two-piece ensemble from Molyneux speckled in several shades of brown. The frock is straight and long-sleeved, and the three-quarter coat, a new length, is hemmed and collared with sable. Georgette brocaded with velvet is another decorative material used for many afternoon frocks, and Agnes has a very effective model in cerise on dark blue hemmed with wide borders of the plain material. Lelong, true to his ideal of movement allied with absolute simplicity, is the author of quite a different genre of frock, which is equally smart. It is of dark red georgette, without

Designed for informal tea-parties are these pretty house coats from Robinson and Cleaver's, Regent Street, W. The full-length one on the right is of velvet brocaded ninon, the waistcoat in black chiffon velvet with coloured embroidery, and at the back is a velveteen coat trimmed with snakeskin.—The comfortable reclining chair, which is adjustable to a small space, is designed by Foot and Son, of 168, Great Portland Street.





Even
“highbrows”
enjoy
their
Worthington!

*...in fact, the higher the
brow, the quicker the “lower”*

THE WORLD OF MUSIC.

ON CONDUCTORS.

ONE of the questions which is constantly recurring, and to which no conclusive answer can ever be found, is how to compare the past with the present. Our standards are set entirely by our memory, and every time a critic makes a judgment of the performance of a classic, he is referring the present performance to those past performances of which he retains a clear idea. It is debatable to what extent any critic remembers individual performances. No doubt in his experience he will find that, here and there, a single event stands out clearly from all other similar events. He may, for example, have heard Felix Weingartner conduct the "Eroica" Symphony a dozen times within twenty years. From these experiences he will derive a fairly definite conception of what the "Eroica" under Weingartner is. In practice it is more likely, however, that his idea of Weingartner's "Eroica" will be the result not of having heard many performances of this symphony under Weingartner, and so arriving at a general common measure of Weingartner's interpretation of the work, but of having heard Weingartner conduct many times mixed programmes of all kinds of music, and from this getting a general idea of Weingartner's musical character.

But this may be extremely misleading. For example, after having heard Weingartner conduct many times during the past five or six years, I had come to the conclusion that he was one of the least temperamental conductors in the world, and one of the most precise and musicianly. He never distorted the *tempi*, his beat was always accurate, definite, and beautifully graceful, without any of that square-cut metronomic time-beating of the academic conductor who has never learned to discriminate between metre and rhythm. Also his phrasing, being dictated by a fine musical intelligence and sensibility, was always delightful. The only quality he seemed to lack was passion. Consequently one always wished to find on his programmes lyrical works where the purely musical beauty was the chief interest. If I had been choosing a programme for Weingartner, I would have selected Beethoven's "Pastoral" rather than

the "Eroica," and Brahms's Second rather than his First or Third Symphonies. And, indeed, of all the performances I ever heard Weingartner conduct, the one that stood out most vividly in my memory was a performance of the "Pastoral" Symphony which made that work seem one of the most exquisite compositions ever penned by man.

Accordingly, when I went to the Vienna Beethoven Centenary Festival this spring and discovered that the chief symphony concert was to be divided between Weingartner and Casals, I asked what the programme was to be. When I learned that only two of Beethoven's symphonies were to be played (the "Eroica" and the Eighth), I said to my friends that Weingartner ought to conduct the Eighth and Casals the "Eroica."

Casals was totally unknown as a conductor in Vienna, although as a soloist he was perhaps their greatest favourite. They were therefore quite in the dark as to his merits as a conductor, and were agreeably surprised when I told them that he had made his first appearance as a conductor in London the previous autumn, and had made a very favourable impression. Casals' fiery temperament seemed to me to be exactly the right thing for the "Eroica," while Weingartner's calm, exquisite musicianship was equally suitable for the gay, light-hearted Eighth Symphony. However, things had not been arranged thus, since Weingartner, being primarily a conductor, and one of the greatest of living conductors, had necessarily charge of the more important work.

The sequel was interesting. Weingartner's performance of the "Eroica" was marvellous. It will remain in my memory as setting a standard which I never expect to hear reached again. For some reason or other—and no doubt the special circumstances had something to do with it—Weingartner gave the most fiery and passionate performance of the "Eroica" that has been heard in modern times. And on this occasion one realised the value of a clear head and an extraordinary technique. For it was these two qualities which gave the results. The passion and fire was in the orchestra and the occasion; the cool head and technique were in Weingartner—and the combination was irresistible. Casals' conducting of the Eighth Symphony which followed seemed strangely amateurish and ineffective in comparison.

But when I was describing this performance of the "Eroica" to an old friend, he said to me that he found it difficult to believe that Weingartner—whom he had often heard conduct—had been as good as that. "For me," he added, "there has been no conductor since Richter." And then he described Richter's methods and his extraordinary solid impassiveness, which was always in such contrast to the effects which he got out of his orchestra. There are plenty of people living to-day who have heard Richter conduct, but I am not one of them. Richter was, unfortunately, before my time. It is impossible, therefore, for me to have Richter as a standard, since no description, even by the most skilled professional musicians, can give one a knowledge of Richter's performances. Therefore, for all I and my generation know, orchestral playing may be on a much lower plane to-day than it was in Richter's time. And if we can believe those who did hear Richter often, and have also heard the best of our present-day conductors, we are given to understand that Richter was superior to anyone living.

A violinist whom I know who played under Richter for years has told me that the great difference between Richter and most (not all) present-day conductors is that Richter was a plain, blunt musician, without any frills or pretentiousness, but a man who knew his job from A to Z. Richter, apparently, never indulged in sentiment or in poeticising. He told the players exactly how he wanted everything done, whether a passage should be done with the point of the bow, and so on, marking everything precisely and accurately, so that there could be no doubt of his intentions. And on one occasion when my friend, being a young and ardent fiddler, with his fellow desk-man was putting some extra feeling into a passage in Berlioz's "Harold in Italy," Richter turned round and said to them brusquely: "None of that stuff here!"

Personally, I should think it essential that a conductor should have had some experience as an orchestral player, and it is true that a number of famous conductors have been orchestral players. Koussevitsky, for example, was a double-bass player; Richter played the French horn; Casals, of course, became famous as a 'cellist long before he began conducting. On the other hand, Sir Thomas Beecham

[Continued overleaf]

FORECAST OF ATTRACTIONS FOR MONTE CARLO'S WINTER SEASON.

MANY important changes have been taking place in this most favoured of Earth's pleasant spots, with the result that it now approaches as nearly to the ideal as one could wish for in any Winter resort.

To give an outline of the very full programme for the Season of 1927-1928—details of which will be given later on—it is necessary to mention the most important items only.

In the world of Music there will be as many as sixty-four Entertainments, in addition to the Symphony Concerts which begin before the Season proper opens. At some of these, Sir Henry Wood and many other notable orchestral leaders will be seen.

The Theatrical Season will be noteworthy for the number of Musical-Comedies—all great London and Paris successes—which will be staged in the Casino Theatre. The famous artists who will appear in straight comedy include Mme. Cecile Sorel, and M. Sacha Guitry with his wife, Mme. Yvonne Printemps.

Mr. Serge de Diaghileff evidently intends to give the very pick of his Repertory, in addition to some

ballets which have not been seen here before. We shall also meet again Miss Loie Fuller in her fantastic ballets, whilst no Dancing Season would be complete without the much-appreciated Sakharoffs.

Grand Opera—which no visitor to Monte Carlo willingly misses—promises to be more satisfying than usual this year.

For the benefit of those visitors who have not previously stayed at Monte Carlo, and who would be glad to know of a really excellent Hotel, we would mention that they cannot do better than visit "The Hermitage." This has recently been improved, redecorated, and rendered so up-to-date that it strikes the very latest note in comfort, luxury, and efficiency. It is beautifully situated, overlooking the sea, and gets plenty of Monte's wonderful sunshine. Already many famous people well known in Society have intimated their intention of staying there this Winter, and if all one hears is true, many gay and distinguished parties will patronise this Hotel, which many people consider to be the most prettily and tastefully decorated—both inside and out—in Monte Carlo.



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Continued.]

is a pianist only; and Richard Wagner, who from all accounts was a superb conductor and did a great deal to make the modern virtuoso conductor, was not only entirely without any experience as an orchestral player, but could not even play the pianoforte decently. Berlioz, who was also a fine conductor, was an even more conspicuous example, since he was unable to play any musical instrument.

It is one of the illusions of the layman that to be a musician means to be able to play a musical instrument. No doubt a man who can play a musical instrument is, *ipso facto*, a musician; but he need not be a good musician, and it is possible to play a musical instrument very well indeed and have no genuine musical sense at all. This may seem an absurd paradox to the man in the street, but it is nevertheless true. The musical faculty is not a simple faculty, but a complex faculty with very many different qualities. The facility to learn musical notation and to play the notes on some keyed instrument can go along with absolute tone-deafness, to say nothing of less extreme forms of defective tone-sense. Many a good pianist is incapable of telling whether his pianoforte is in tune or not. And since the pianoforte is itself an instrument which is deliberately put out of tune for the purpose of the tempered scale, it will be possible for the same person to be a really magnificent pianist, but a detestable violinist, since the violin cannot be played except by a person with a true and sensitive ear.

I said "cannot," but that was too optimistic. The habitual concert-goer knows to his cost how very, very few violinists can play in tune. Most of our well-known violinists play out of tune frequently, and hardly one of them can play a concerto from beginning to end in tune. When one discovers a

Orchestra Concert, when Prihoda played the Mozart Violin Concerto No. 4 in D major. Prihoda is a fiddler of extraordinary gifts. In the first place, he really can play in perfect tune. This is remarkable. In the second place, he has a wonderfully varied vibrato. Very few violinists have much of a range of vibrato. Their left-hand fingers can only make a vibrato at a certain fixed pace, and consequently their playing becomes very monotonous; but Prihoda can vary his vibrato a great deal, and this is a great virtue.

Unfortunately, Prihoda has what is probably the clumsiest style ever seen on the concert platform. It was a source of constant astonishment to me that that accurate intonation and delicate playing could proceed from such ungainly movements. Nor is his interpretative ability on the same plane as his technical equipment. He gave us some most beautiful violin-playing, but he did not give us Mozart. The rest of the programme was made up of two suites by Bach and the "Jupiter" Symphony. Miss Dorothy Silk sang the cantata, "Jauchzet Gott." She is perhaps the only English singer we have to-day who realises that Bach treated the voice as if it were an instrument. She sings instrumentally, and that is just what is wanted in this cantata. Sir Hugh Allen conducted, and his performance of the "Jupiter" Symphony was a very good

one. Sir Hugh Allen is one of our few academic professors who has in him the making of something more than a hack conductor. W. J. TURNER.



"THE MIKADO" AT BOURNVILLE: THE QUINTETTE, "SEE HOW THE FATES THEIR GIFTS ALLOT"—(L. TO R.) POOH-BAH (MR. E. MALIN), PITTI-SING (MISS O. WILLOUGHBY), KOKO (MR. A. C. LLOYD), THE MIKADO (MR. E. T. KING), AND KATISHA (MISS JEAN ADAM).

A successful production of "The Mikado" was recently given by the Operatic Section of the Bournville Works' Musical Society. It ran for six nights, and was highly appreciated.

violinist who plays faultlessly in tune, one is always ready to overlook a thousand other faults. Such a violinist I heard at the last London Symphony

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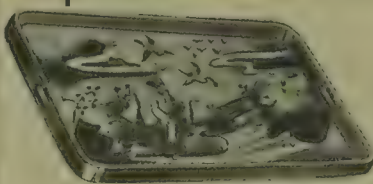
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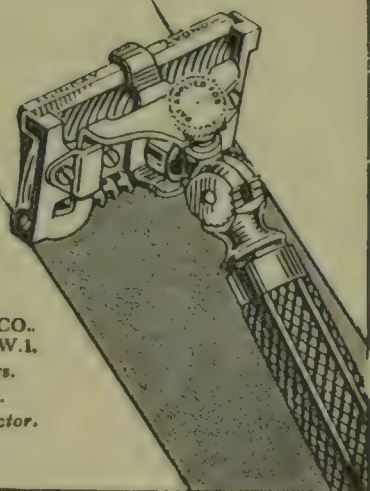
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THE SPADE IN THE LAND OF CANAAN.

(Continued from Page 858.)

sesame-seed (page 857, Fig. 6), which probably in ancient times, just as to-day in Palestine, was used for making oil for sweets and for sprinkling upon biscuits. One of the most interesting examples of pottery in the Early-Seti level consists of a pot with a strainer-spout and a movable disc-like strainer fitting in its mouth (page 856, Fig. 5); this is the first pot of its kind that I have seen.

The following other antiquities are worthy of special mention: (Page 856, Fig. 3) a pottery model of a human leg, pierced for suspension. This is probably a votive offering to some deity in gratitude for the cure of a diseased leg. Similar objects are known from Crete, where the present example may well have originated. Even to this day one sees votive offerings of models of legs, eyes, etc., hung on the walls of some of the Christian churches in the Near East. (Page 856, Fig. 2) a well-made serpentine mould for small golden articles of jewellery. Among the articles represented are the crescent-shaped pendants so common in Palestine in Canaanite times. The mould is somewhat like a mould in the Assyrian Room in the British Museum, Wall Case 9, No. 146 (*cf.* "A Guide to the Babylonian and Assyrian Antiquities in the British Museum," p. 188).

From a room in the Late-Seti level came two objects of particular interest, one a beautifully made axe-head of bronze (page 856, Fig. 8), pierced at its back-end; and the other a steatite conical seal showing two gazelle-like animals. In an adjacent room was discovered a pottery model of an animal's head, perhaps that of a horse.

One of the most extraordinary finds in the Rameses II. level was a series of nine bricks bearing the impressions of the feet of a child of about four or five years of age, the paws of a dog, and the front hoof of a gazelle (illustrated on page 858). The impressions on the bricks are as follows: Six bricks with the feet of child, one with child's foot and paw of dog, one with child's feet and hoof of gazelle, and one with paws of dog. The impressions were, of course, made just after the bricks were fashioned into shape, and while they were still in a plastic condition. We compared the imprint of the front hoof of a tame gazelle, kept by the District Officer at Beisan, with the imprint of the cloven hoof on our brick, and found them to be identical in shape. It is objects such as the above that have a real human

interest for us, for we may picture the newly-made bricks lying on the brickmaker's field at the foot of the Tell, and a little child, accompanied by her two pets, a dog and a gazelle, running and skipping about over them. This little episode of 3200 years ago is as clearly conveyed to us by the imprints on the bricks as it would have been if we had found it recorded in writing.

HOW I HELPED NURSE CAVELL.

(Continued from Page 854.)

We had other activities too, besides getting refugees over the frontier. The news we were getting of the way the war was going was naturally much of it tinged with German sentiment. We determined to get a paper out for the Belgians, which should tell the true facts. So we started the task. We got type and a small printing machine and paper. Also, Philip Baucq made a wireless receiving-set. With this we got the bulletins and the real news. The trouble was to find a place to print. Finally it was done in the cellar of my house. And we got the type and the machine into the house under the very noses of the Germans! One day a dray called at my house to deliver two barrels of beer. The drayman unloaded them, then went off. But in the barrels, instead of beer, was the precious type and the printing machine in sections, and the drayman was none other than Philip Baucq himself!

Many, many times our hearts were in our mouths. Once I was leading a party of refugees in the way I have described in the very early morning. There was a heavy mist. Suddenly we heard the approach of marching men. We were terrified. Then we took refuge in a small copse. The soldiers came nearer. We lay huddled among the shrubs, scarcely daring to breathe. There came a hoarse order . . . and two volleys rang out, bullets seeming to cut the air just above our heads. We were on the point of coming out and giving ourselves up, believing they were after us, when there came another order, and the men marched away again. We lay, not daring to move, for many long minutes, then finally crept away to safety. I heard afterwards that the soldiers were not after us, but that it was their custom every morning to fire two volleys into the copse so that if there were any refugees there, they might be tricked into coming out of their hiding-place.

My son Philip, who was then twelve years of age, worked with me many times in getting soldiers to safety. He was given six months' imprisonment by the Germans for aiding me. He was actually called to give evidence against me at the trial, and was frightened by being told: "If you tell a lie, you will go to prison for ten years." When they brought him into the Senate House, where the trial was being held, the President asked him sternly: "Look round and tell me who you know here!"

I jumped up and cried "Sir, that is my son—he knows here only his mother." Philip took the hint, and not one other word would he say. I was finally sentenced to fifteen years' imprisonment, and had actually served three years of this in a German fortress in Silesia when the Armistice brought me liberty.

I have been much honoured. I received the Legion of Honour, the Belgian Gold Cross, the O.B.E., and both the British and French war medals. People wonder why, if I am English, I have a foreign name. The explanation is simple. I was born at Richmond, Surrey, and was married to a Belgian when I was quite young. After his death, a few years after our marriage, I lived on in Brussels, and now—well, it is sometimes difficult to remember the English word for something I want to describe!

I am delighted to think that Mr. Herbert Wilcox, who is making the British film "Dawn," which is the story of Miss Cavell, has given me the privilege of enacting before the camera just what I did in those worrying days of 1914-1915. Miss Sybil Thorndike, who is taking the part of Nurse Cavell, seems to me to have so got into the character that, when I first saw her at the studio, I felt quite upset for a moment. It was just as though my old friend had come back to earth again.

Britain has good cause to be proud of Nurse Cavell, and that is the big reason why I am so delighted that a British company is to make a historic picture—one that will help the younger generation throughout all countries to understand, and to love her memory too.

Schweppes, Ltd., of London, etc., secured no fewer than six awards in the cider and cider fruit competitions at the Brewers' Exhibition which has just been held in London. This is probably a unique record for any single competitor at any one exhibition.



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There are two first-rate Municipal Golf Courses in the Borough, and others in the immediate vicinity. The famous Municipal Orchestra plays daily at the Winter Gardens, under the able leadership of Sir Dan Godfrey, and the Municipal Military Band may be heard each morning on the Pier. There are at least twenty hard tennis courts in the numerous Public Parks and Pleasure Grounds, and opportunities in the neighbourhood for hunting and fishing. Tours by motor coaches to such places as the New Forest and the picturesque Hardy country are continued throughout the Winter months.

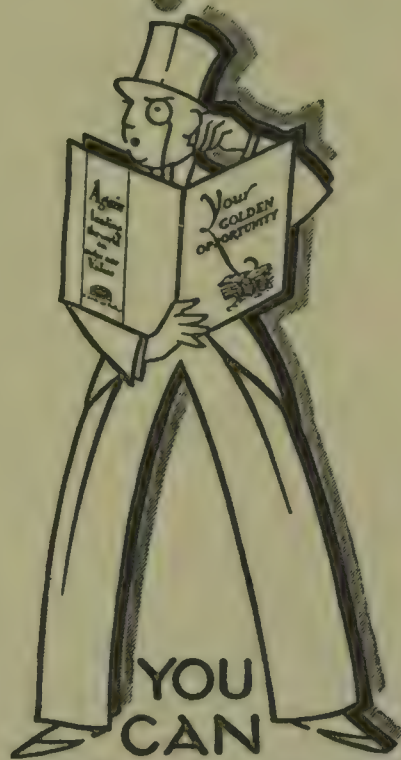
Shopping facilities are among the best to be found anywhere outside London. There is a Theatre, with First-class London Companies, a Hippodrome, with Variety Entertainments, excellent Cinemas and Dance Halls, well-equipped Public Libraries and the Russell-Cotes Art Gallery and Museum.

Bournemouth is a favourite resort for many who do not care to risk the Channel crossing to winter in the South of France, and probably attracts more winter visitors than any other resort in England. Few towns possess so fine a choice of Hotels and Boarding Houses. There is an excellent service of express trains from all parts.

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THE CHRONICLE OF THE CAR.

By JOHN PRIOLEAU.

THE TWO-LITRE ROVER "SIX."

A CAR that attracted a good deal of attention at the recent Motor Show was the 16-h.p. six-cylinder 2-litre Rover. In a number of ways this model is an entirely new departure for the Rover factory, not the least important point being its moderate price. Except for the light 9 and 10-h.p. models, Rover cars have never been in the very cheap market, their prices being better described as average than moderate. The new car, which enters that now highly competitive and popular class, the 2-litre six-cylinder, is distinctly moderate in price, not to say cheap. It is made in three models—the two-seater, the five-seater, and the Weymann saloon, the price of the two former being £410 and of the latter £425. The closed car may be had with wire wheels for £10 extra, and with unsplintering glass for £23 10s. extra.

I have watched the appearance of this car on the open market with some interest, having had an early opportunity of driving the first model which left the works on what may be called public service. This was a few months ago, when some of the details of the car had not yet been finally determined upon. The car I tried the other day for the purposes of this review was, I was interested to notice, the identical chassis, with the various 1928 modifications incorporated. Of these modifications, the most important, and certainly the most interesting, is the fitting of a twin Zenith carburetter of the latest type. I have had a good deal of experience with 2-litre six-cylinder engines during the last three years, although I have never known any particular car very long, and I have observed with sympathy the efforts of designers to obtain efficient carburation and efficient gas distribution. The Rover designers seem to have been particularly successful in their attempts at solving this dual problem:

Not many engines of this type that I have driven since it made its appearance have given so smooth and progressive a yield of power. And still fewer have shown such satisfactory idle running—usually a

rating of £16. The ignition is by coil, battery, and distributor, and, as is usual with these systems, is particularly accessibly arranged. The makers draw your attention to the fact that the distributor is mounted so high as to be out of reach of all reasonable flood water—a rather gloomy note to sound

constantly fed with oil at the point where it meets the teeth of the sprockets, and that the slack of the chain is automatically taken up by a tension-maintaining gadget.

The centrally controlled three-speed gear-box has well-planned ratios, and the gears themselves are properly ground. The familiar Rover worm-drive for the final gear has been abandoned in favour of spiral bevel. The petrol-tank is carried at the rear of the chassis, and holds twelve gallons. The fuel is fed to the carburetter by vacuum, the contents of the tank being accurately shown on a particularly neat gauge on the dash.

I liked the behaviour of the Rover on the road. It is not, and is not meant to be, a particularly exciting car, but it is decidedly lively and is an active hill-climber. In spite of its only having three speeds, its general performance over give-and-take roads is commendably good. It accelerates well, and it reaches and holds fifty miles an hour extraordinarily readily and easily. The car I drove, which was the Weymann

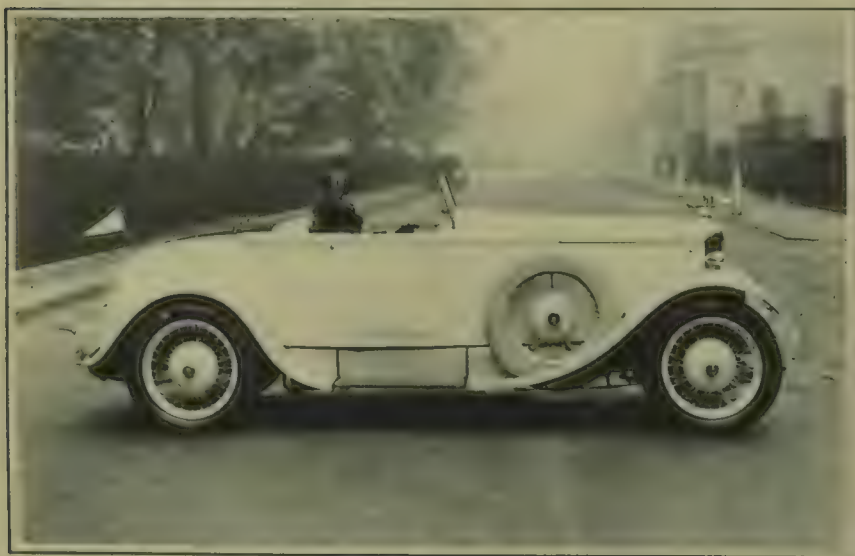
saloon, had only covered some 600 miles, and was consequently decidedly stiff. Nevertheless, there was remarkably little hesitation in picking up and getting away, and the feel of the engine at fifty miles an hour or at open throttle on second was one of a good piece of machinery doing its work perfectly comfortably. At high speeds the engine makes a certain amount of noise, but I was gratified to notice that there were no transmission noises. I attribute this to the enclosed propeller-shaft with its central bearing. I drove up Westerham Hill from the cross-roads at the corner of the Pilgrim's Way, beginning the climb at the one-in-ten section on second gear from a foot-pace. The car accelerated steadily to twenty-four miles an hour, and only dropped one mile an hour for a few yards at the bend where the gradient is one in six. This is one of the best climbs I have ever accomplished on this hill with a three-speed car—everything being taken into consideration.



OUR "CAR OF THE WEEK": THE 16-H.P. SIX-CYLINDER TWO-LITRE ROVER—A WEYMAN SALOON MODEL PRICED AT £425.

on the approach of winter. Magneto ignition can be fitted if necessary for an extra £10. I like the way the engine is arranged, and, although very little trouble has been spent on exterior "spit-and-polish," it is obviously a workmanlike job. Pump circulation is used for the cooling water, helped by a fan.

The overhead valves are operated by push-rods and rockers. I was particularly taken with the lubricating arrangements for the valve gear, in which means are provided for the surplus oil pumped through the rocker arms to be thrown out on to the head of the push-rods. One result of this arrangement is that the valve gear is not, as is often the case with the push-rod system, constantly flooded with oil, some of



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weak spot in these engines. Consider this, and then add quite excellent pick-up and acceleration, and, so far as I could make out, a complete absence of flat spots throughout the range, and you will probably agree with me that the new Rover is a car of more than usual interest.

The bore and stroke are 65 by 101, with a Treasury

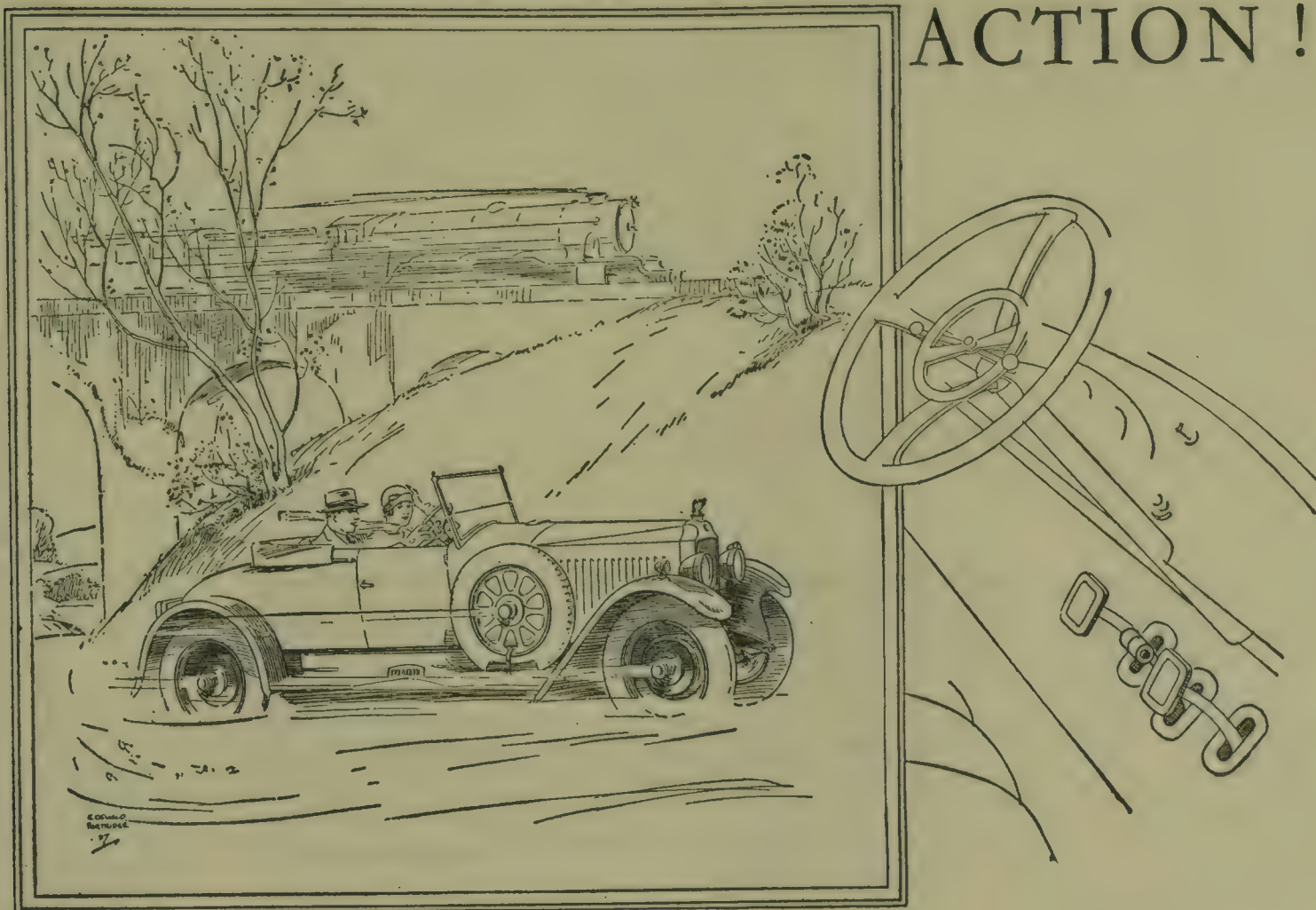
which is bound eventually to reach the valve seatings, and therefore the piston heads.

The engine is mounted at the fly-wheel end on stiff laminated springs, a scheme which no doubt contributes to the unusual lack of vibration under load. Another interesting point about this engine is that the chain which drives the cam-shaft is

The Weymann bodywork is a good example of this type—noiseless, free from rattle, and comfortable. The driving seat struck me as unusually wide and roomy. The finish is plain but good, and the whole car has a very workmanlike appearance. Its lines are excellent, the new high radiator and the sweep of the bonnet making it decidedly attractive.

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THE WORLD OF THE KINEMA.

(Continued from Page 846.)

non-commercial enthusiasts have been on the wrong tack. Miss Full may have got nearer the mark with the historical incidents culled from the annals of her island home; but even here she competes with the regular output of the commercial studios, and, I presume, has need of a pageantry which necessitates a very large outlay. I can conceive so many subjects, so many treatments that diverge wholly from the love-stories and the romances, historical or otherwise, of the professional screen. Surely, where the bogey of the world-market may be entirely ignored, delightful little essays in shadow-pictures might be made by the amateurs. The simplest of stories would suffice, but the treatment aimed at should find its inspiration in those pictures that creep from time to time timidly on to our screens, hailed by enthusiasts, condemned by the box-office point of view; sometimes experimental, often beautiful. They depend on lighting and on sincerity of expression; above all, on the imagination of the producer. The amateur producer, wholly unconcerned as to that dreadful box-office point of view—a point of view badly in need of a new pair of spectacles—should develop an eye for line and lighting, should not be afraid of originality or of sincerity, and should refrain from attempting to do that which the big studios can do so much better.

Fireworks are in greater demand than ever this year. The Fifth of November proved that. But the anniversary of the Gunpowder Treason and Plot is only one of the occasions on which the rocket, the cracker, and the squib, to say nothing of the other

delights, are very much in evidence. For that reason it is by no means too late to call attention to the joyful and brilliant creations of C. T. Brock and Co., the makers of the world-famous Crystal Palace fireworks. Their new productions rival and outdo the old—amongst them, "Jewel Fountains," "Glittering Cascades," "Snow Sprays," "Silver Fountains," "Red-White-and-Blue Roman Candles," "Star Shells," "Empire Rockets," and "Bomb-Shells."

THE BOOKSELLER'S WINDOW.

RED SKY AT MORNING. By MARGARET KENNEDY. (Heinemann; 7s. 6d.)

Margaret Kennedy shares Mr. Galsworthy's detestation of the social herd—the stupid, avid herd—and his compassion for the underdog. Only, her underdogs in "Red Sky at Morning" are neither alien nor poor. A perspicuous art shines upon her characters. They are many, and all their actions impinge, with varying force, on the history of the Crowne twins. William and Emily Crowne were the children of a poet who had been tormented by a secret persecution, and who was tried for the murder of his evil genius. A story of squalid vice came out at the trial; and, though Crowne was acquitted, he fled abroad and died a disgraced man. The story remained a delectable morsel for the gossips, remembered because it was unsavoury, and because the twins, who were mere babies at the time of the trial, grew up too rich, too charming and brilliant, to be obscure. They had inherited their father's talent, and, in William's case, his capacity for being driven to frenzy. The cruelty of the scandalmongers and the heavy patronage of

relations were equally unbearable and unescapable. And then there were parasites. It is brought out very cleverly, the dark side of human nature that resents joy and innocence and loveliness, and that is, at the mildest, too gross to know pity. That was the real Crowne tragedy. Comparisons will, of course, be made between "Red Sky at Morning" and "The Constant Nymph." The new book is as fine, though possibly a shade less novel, than its predecessor. You cannot have two Sanger families in one generation.

THE LATER YEARS. By BARRY PAIN. (Chapman and Hall; 7s. 6d.)

The flavour of a Barry Pain book comes gratefully to the discriminating palate. It is finely concocted: a little sarcasm, a liberal wit, a sage appreciation of the ways of the world. "The Later Years" is a novel in which the exact phrase delights and delays you. The story is a strong story. Its interest is worked up to intensity. It is at its height in the chapter of Patricia's accident. You want to know—you want to know very badly—what the end of it all will be. But you dally, because you cannot help it, over the little paragraph that describes Patricia's humdrum parent returning home in the restaurant car. "The dinner was, as it always was, third-rate; but with Mr. Verdon, as with many others, the miracle of dining in a flying car still had great attractions. He chose the beverage which always specially appealed to him. He drank a bottle of stout. . . . He took a dose of fire-water with his alleged coffee and returned to his compartment a happy man." The precision of "alleged" is worth much fine gold. And "The Later Years" is full of these verbal treasures.

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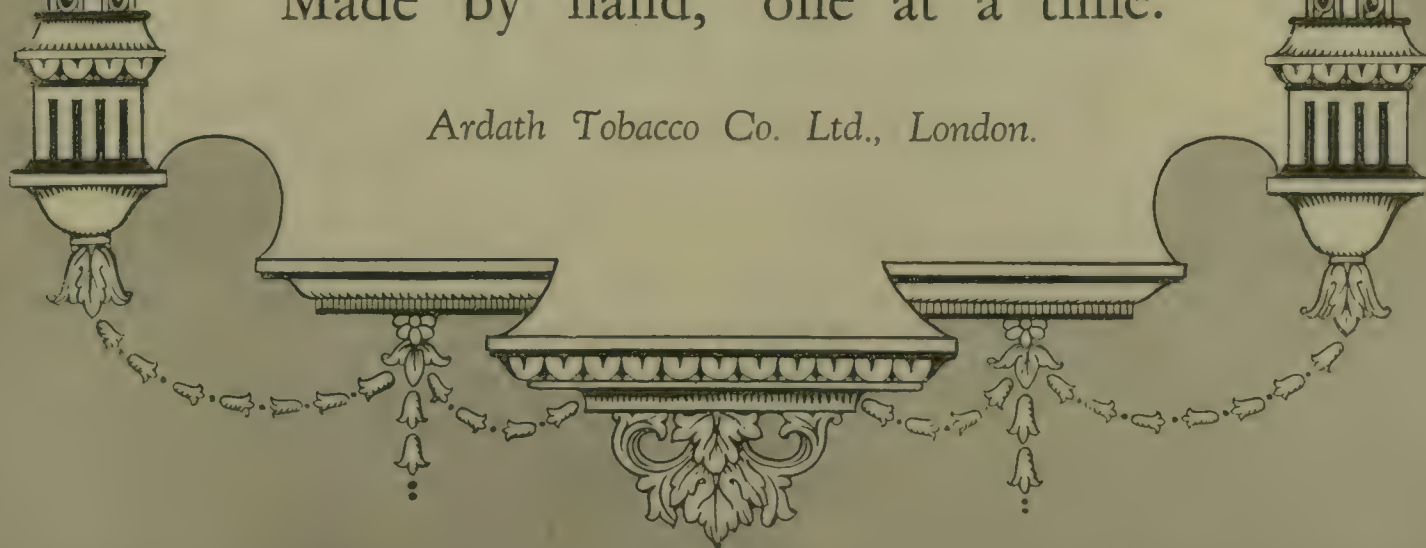
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RADIO NOTES.

THAT broadcasting, which in this country alone claims a constituency of twelve million people, should have some comprehensive periodical review has been realised by the British Broadcasting Corporation, which has just produced the "B.B.C. Handbook" (2s.), attractively printed and generously illustrated, containing over three hundred pages full of useful and interesting information for every radio listener. In the foreword Lord Clarendon emphasises that practically all the articles in the book are written by the people actually doing the work which they describe. In this respect the book is unique. Sir John Keith's introduction stresses the public service policy of the B.B.C., and indicates how the claims of the various kinds of programme material are balanced and adjusted. A complete account is given of the evolution of the B.B.C., together with a detailed outline of the present administrative machinery.

For the first time the new Regional Scheme of high-powered stations is fully explained. This should be of particular interest, because the application of the scheme described therein, however modified, will affect the whole of the vast listening public. Thereafter the handbook falls into two main sections, the first on programmes and the second on engineering. In the former a preliminary policy-survey is followed by a practical account of programme-building, which leads in turn to a description of how listeners' criticisms are handled. Music comes in for the elaborate attention it deserves from the points of view of the general public, the composer, and the artist.

How sound is balanced and controlled is perhaps the most interesting of the other subjects in the music section. The spoken word receives equally detailed attention. How radio plays are produced, how talks and lectures are arranged, how religion, education, running commentaries, and the children's hour are organised and developed—all these subjects are covered. Then there is a first-hand account of "outside broadcast" work, revealing how such relays as the Boat Race and the Menin Gate ceremony are carried through. Some new information is also given about S.O.S. messages, time signals, the weather, and charity appeals. Radio amateurs and experimenters will find much to interest them in the engineering section of the book. After a survey of the development of wireless there is a series of articles on trans-

mission covering hitherto unexplored ground in studio technique, and European simultaneous broadcast plans. The articles on reception should claim the attention of many listeners outside the ranks of amateur experimenters. Here are given all the essential rules, principles, and specifications of successful reception—and with the full authority of the B.B.C.

The glossary of technical terms is the first of this completely comprehensive kind attempted. There are twenty pages filled with simple descriptions and definitions of all the technical expressions encountered in broadcasting. It is safe to predict that this section of the book alone will be widely and continuously appreciated by the listening public.

The articles dealing with broadcasting in other countries give an intelligently compressed survey of their subjects and contain an exposition of what the B.B.C. is doing about Empire broadcasting. Hours of transmission for both British and most of the leading stations abroad are given by clock-face illustrations.

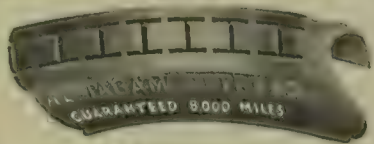
The novelty of reproducing gramophone records through the loud-speaker, with the aid of a "pick-up," has been referred to in previous issues. A pick-up is a device obtainable in different patterns costing from 37s. 6d. up to £4, and is clipped to the tone-arm of a gramophone after removing the sound-box. The irregularities of the sound-groove in the record cause vibrations of the needle which is attached to the pick-up. The needle is inserted at the lower end of an armature which vibrates close to the poles of an electro-magnet. Owing to the rapid variations in the width of the air-gap between the magnet poles and the armature when records are being played, fluctuations are created in the current which flows through the coils of the electro-magnet. Two wires running from the pick-up convey an electrical copy of the irregularities of the record groove, and these wires may be connected either to a radio receiver fitted with at least two low-frequency stages, or to a two- or three-valve amplifier.

By far the best results may be obtained by passing the pick-up current to a three-valve amplifier, and excellent, full-bodied rendering of music may be obtained by using valves coupled by the "resistance-capacity" method. Special amplifiers may be bought, but the home constructor may assemble one from parts which are easily connected together. Either

two, four, or six volt valves may be used, and the "resistance-capacity" units may be bought complete, costing from 4s. and upwards to 17s. 6d. each. Three suitable valves and two "R.C." units may be ranged in line and wired together in the following order: first valve, unit, second valve, unit, third valve. The leads from the pick-up should be joined to the primary terminals of an "L.F." transformer, and the two output wires from the secondary of the transformer are joined to the grid of the first valve and to negative grid-bias respectively. When finished, an amplifier on these lines will enable a good cone loud-speaker to reproduce gramophone records with a pleasing volume of sound which comes as a great surprise when heard for the first time. It is important, however, to use plenty of high-tension current, and at least 150 volts "H.T." should be used on the third valve, which must be of the "power" class.

In relieving those who still suffer from the wounds of war, charity can do much, but thoughtful common-sense much more. In the nine years that have passed since Armistice Day those industries for employing disabled men which were started on a sound and economic basis and have made good stuff have survived; those which rested on the ethics of the bazaar have gone. The survivors, and they are nearly twenty, prove this claim at the great exhibition which opened at the Imperial Institute on Saturday, Nov. 5, and closes on Sunday, the 13th. It is a fascinating show. The Blighty Industries stage the Queen's Wrap (not lightly so called), and the pattern of wrap-coat that sits so charmingly on the Duchess of York. St. Dunstan's blind makers of rugs and baskets work at their amazing tasks. The Ashted Potters sell their enchanting Toby jugs of Mr. Lloyd George and Sir Douglas Hogg, and breakfast-in-bed sets—amongst hundreds of articles of domestic use. Here also are the engaging little statuettes modelled by Phoebe Stabler. Lord Roberts's Workshops, Papworth and Preston Hall, furnish both house and garden. Eastbourne sends a knitter to show how perfectly their disabled men knit jerseys and all manner of sports clothes, and Sheffield has an exhibit of exquisite painted fabrics, and so on. If Armistice Week means anything real in the hearts of Londoners and countrymen alike, they will go to the Imperial Institute for this fine show.

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THE PLAYHOUSES.

"CHANCE ACQUAINTANCE," AT THE CRITERION

IT seems a pity that a charming and interesting comedy should be turned into a screaming farce. This is what has happened to "Chance Acquaintance," the work of John van Druten recently presented by a Sunday play society and now given at the Criterion with a different production, an almost new cast, and much rewriting of the text. The story, no doubt, had a weak spot or two, but the "revision" it has now received has robbed it of not a little of its original plausibility and naturalness. For its two young people who, with a sort of timid enterprise, make each other's acquaintance at an hotel, spend an evening at dinner and the theatre, encounter domestic alarms when girl gives boy a drink at her home, drift out of doors to the boy's rooms, only to find difficulties with a respectability-loving landlady, seemed like creatures of to-day, free from sentimentality, liking their fun, and angry with other folks' stupid lack of understanding. Now the key has been altered; the scenes have in many cases been strung up to farcical pitch, and one or two of the characters—notably the girl's father—have taken on a burlesque air. Still, the play in this form found great favour with the Criterion first-night audience, and obtained some excellent

acting. The best comes from Mr. Robert Andrews, whose study of the boy, so quiet and restrained, is as nearly perfect as possible. Miss Benita Hume's heroine deserves a good word, and Miss Una O'Connor's landlady is a joy every moment she is on the stage.

"THE GIRL FROM COOK'S," AT THE GAIETY.

If the new musical comedy at the Gaiety, "The Girl from Cook's," in score and story has international origins, at any rate the comedians and most of the cast are English, and, apart from some American whirlwind dancers, it is the comedians who count for most in this production and give it an air of life. *Imprimis* there is Mr. W. H. Berry, full of robust humour in the rôle of a cigar-merchant who, for reasons that hardly need explaining, assumes the guise of Consul-General and Admiral successively in the service of a South American State; no matter what his masquerade, he contrives to keep his audience consistently entertained. Then there is Mr. Edmund Gwenn as a choleric South American President, and there is Mr. Ernest Thesiger in a droll make-up as this President's secretary. Of Mr. Thesiger more use might be made with advantage to the show. In addition, Mr. Billy Leonard plays the customary fatuous part agreeably, and Mr. Nainby, Miss Nan Wild, and Miss Margaret Campbell all help to keep the ball of fun rolling. With such a team of humourists available,

does libretto or music matter much? They are not of great account here, truly: still, Miss Eva Sternroyd and Mr. Alec Fraser do their best in sentimental duets with Monte Carlo as background; and, with pretty costumes in evidence and a chorus that is good-looking and untiring in effort, "The Girl from Cook's" seems likely to shape into a popular success, thanks chiefly to Mr. Berry and his fellow comedians.

In the title of a photograph from the film "Under Arctic Skies" (in our issue of Nov. 5) showing an Alaskan river full of salmon dead after spawning, we stated that the fish "had died, as every salmon does, after laying their eggs." It should be pointed out that this statement referred to the salmon of that region, and not to those in British waters, which do not die immediately after spawning. The Keeper of Zoology at the Natural History Museum, Mr. C. Tate Regan, says in his book, "The Freshwater Fishes of the British Isles" (Methuen): "There is good reason to believe that salmon rarely live to be more than eight or nine years old, or spawn more than three or four times." Another writer (in "Nelson's Encyclopædia") says: "After spawning the salmon are exhausted and emaciated, and many die, especially males."

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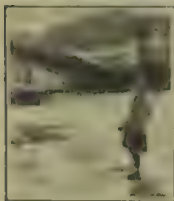
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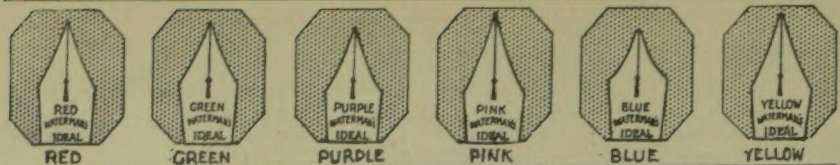


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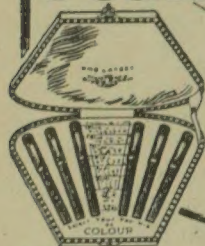
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